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The

ART DIGEST #2

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THE NEWS-MAGAZINE OF ART



"THE SHED IN THE SWAMP"

By Charles Burchfield (American)

Awarded Second Prize of \$600 in the 1935 Carnegie
Institute International Exhibition of Modern Paintings.

See Article on Page 5.

A Compendium
of the Art News
and Opinion of the World

15th OCTOBER 1935

25 CENTS

Great Calendar of U. S. and Canadian Exhibitions

BIRMINGHAM, ALA.
Birmingham Public Library Art Gallery—Oct.: Non-jury show of the Birmingham Art Club.

MONTGOMERY, ALA.
Montgomery Museum of Fine Arts—Oct.: Oil painting section, 13th Circuit Exhibition, Southern States Art League.

LOS ANGELES, CAL.
Foundation of Western Art—Oct.-Nov.: 3rd Annual Exhibition of California Modernists. Hollywood Gallery of Modern Art—Oct.: Post-Surrealist and Surrealist exhibition. Los Angeles Museum of Art—Oct.: 15th Annual Exhibition of California Society of Etchers; masks by Beulah Woodward; prints by Mildred Coughlin; lithographs by William Woelett.

OAKLAND, CAL.
Oakland Art Gallery—To Nov. 3: Third Annual Exhibition.

SACRAMENTO, CAL.
California State Library—Oct.: Etchings and drypoints by Armin Hansen.

SAN DIEGO, CAL.
Fine Arts Gallery of San Diego—To Nov. 11: California-Pacific International Exhibition.

SAN FRANCISCO, CAL.
Art Center—To Oct. 19: Oils, Dorothy Duncan. Oct. 21 to Nov. 2: Oils and drawings by William Hesthal. California Palace of the Legion of Honor—Oct.: Old Master paintings; porcelains from the collection of Mrs. A. B. Spreckels. De Young Memorial Museum—Oct.: Contemporary prints from A Century of Progress, 1934; arts and crafts by students under Emergency Educational Program; Coptic textiles from the collection of Mr. and Mrs. Charles de Young Elkus; international exhibition of children's books and toys; the Pioneer Period in San Francisco. Paul Elder & Co.—To Nov. 4: Exhibition of work by Miro. San Francisco Museum of Art—To Oct. 18: Matisse exhibition. Oct. 18-Nov. 29: British painting. To Nov. 29: Gothic tapestries.

WASHINGTON, D. C.
Corcoran Gallery of Art—To Oct. 20: Water colors by Janice Holland. Oct. 21-31: Water colors by Whitla Stinson. United States National Museum (Division of Graphic Arts)—To Nov. 3: Etchings by Ralph Fletcher Seymour.

ATLANTA, GA.
Atlanta Art Association—To Nov. 1: Portraits by Sidney Dickinson.

CHICAGO, ILL.
Art Institute—Oct. 24-Dec. 8: 46th Annual Exhibition. Chicago Galleries Association—To Oct. 23: Flower paintings by Bessie Helstrom; landscapes and figure compositions by Carl R. Kraft; paintings by Gasper J. Ruffolo; sculpture by Mable C. Perry. Chicago Woman's Club—Oct. 16-20: Exhibition by Norman MacLeish, Emory Sidil and Maude Phelps Hutchins. Albert Rouiller Art Galleries—To Oct. 17: Wood engravings, Stefan Mrozewski. Oct. 18-31: Lithographs of old Chicago architecture by Howard Raftery.

RICHMOND, IND.
Art Association of Richmond—Oct.: 39th Annual Exhibition by Richmond Painters.

LAWRENCE, KAN.
Thayer Museum—Oct. 15-30: Oils by Paul Mannen.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art—Oct.: "Mississippi Wild Flowers," water colors by Christine Northrup; woodblocks by Association of British Wood Engravers; prints by Jessiejo Eckford.

HAGERSTOWN, MD.
Washington County Museum of Art—To Nov. 2: Primitive ceremonial masks (C. A. A.). To Nov. 10: Works from Washington County collections.

PORTLAND, ME.
Sweet Memorial Art Museum—To Nov. 30: Memorial exhibition of Walter Griffin.

ANDOVER, MASS.
Addison Gallery of American Art—Oct.: Works by Charles Woodbury.

BOSTON, MASS.
Museum of Fine Arts—Oct.: Architectural drawings by Milton S. Osborne; early American portraiture; lithographs by Bredin and Redon; photographs by Steiglitz; woodcuts by Hans Baldung. Doll & Richards—To Oct. 26: Prints and pastels by Elizabeth O'Neill Verner. Vose Galleries—To Oct. 26: Paintings by French Impressionists and their predecessors. Oct. 28-Nov. 16: Paintings by Catherine Richardson.

CAMBRIDGE, MASS.
Fogg Art Museum—Oct.: Memorial exhibition of gifts from Waldo Denman Ross.

FITCHBURG, MASS.
Fitchburg Art Center—Oct.: Paintings by W. Lester Stevens.

NORTHAMPTON, MASS.
Smith College Museum of Art—To Nov. 4: Paintings by Oliver Larkin, Maintland de Gogorza and Cyrus Stimson, Jr.

PITTSFIELD, MASS.
Berkshire Museum—To Oct. 31: Drawings by Louis Kobbe. Oct. 28-Nov. 11: Paintings by local artists.

DETROIT, MICH.
Detroit Institute of Arts—Oct.: American folk art, furniture and silver.

MUSKEGON, MICH.
Hackley Art Gallery—Oct.: The art of Walt Disney (C. A. A.).

ST. LOUIS, MO.
City Art Museum—Oct.: Water colors by Cleveland artists.

KANSAS CITY, MO.
Kansas City Art Institute—To Oct. 29: Our Government in Art (A. F. A.).

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts—To Nov. 30: American silver from Garvan collection, Yale University. To Jan. 1: Requests from John R. Van Derlip.

MANCHESTER, N. H.
Currier Gallery of Art—Oct.: Water colors by Mr. and Mrs. Carroll Bill.

RENO, NEV.
Workshop Galleries—Oct.: Modern paintings and crafts.

MONTCLAIR, N. J.
Montclair Art Museum—Oct.: Work by Edward W. Redfield and Daniel Garber; small canvases by New Hope artists.

NEWARK, N. J.
Newark Museum—To Dec. 5: "Pop" Hart memorial exhibition.

SUMMIT, N. J.
Summit Art Association—To Nov. 9: Paintings by Carl Sprinchorn.

TRYON, N. C.
Rock House Art Gallery—Oct.: Portraits and landscapes by Mrs. B. King Couper.

BINGHAMTON, N. Y.
Museum of Fine Arts—Oct.: Sculpture by Enfred Anderson.

BROOKLYN, N. Y.
Brooklyn Museum—To Oct. 21: Spanish masterpieces; work by living artists. Brooklyn Lodge—Oct.: Paintings, pastels and photographs.

SYRACUSE, N. Y.
Syracuse Museum of Fine Arts—To Nov. 11: 4th Robineau Memorial Ceramic Exhibit.

SARATOGA SPRINGS, N. Y.
Skidmore College—To Oct. 25: Genre paintings, 16th and 17th centuries (C. A. A.).

NEW YORK, N. Y.
Metropolitan Museum of Art (Fifth Ave. at 82nd)—Oct.: Prints by William Hogarth. American School of Design (625 Madison Ave.)—Oct.: Magazine covers by distinguished artists. Arden Gallery (460 Park Ave.)—To Nov. 11: Sculpture. Argent Galleries (42 West 57th)—To Oct. 19: Work by Lucille Douglas; work by members of the National Association of Women Painters and Sculptors. Annot Art School (200 West 57th)—To Oct. 26: Student work. Arts Guild (309 East 34th)—Oct.: "Show of Progress." A. W. A. (353 West 57th)—Oct.: Reproductions of French paintings. Frans Buffa & Sons (58 West 57th)—To Nov. 16: Work by William H. Singer, Jr. and Jacob Dooyewaard. Florence Cane School of Art (Rockefeller Center)—To Nov. 9: Lithographs by Emilio Amero. Columbia University-Avery Library—Oct.: Rare old architectural books. Contemporary Arts (41 West 54th)—To Oct. 26: Work by group. Oct. 28-Nov. 16: Work by Paul Kelp. Ralph M. Chait (600 Madison Ave.)—Permanent exhibition of rare Chinese art. Leonard Clayton Gallery, Inc. (108 East 57th)—To Oct. 31: Paintings, etchings and drawings by Childe Hassam. Dikran Kelekian (598 Madison Ave.)—Permanent exhibition of antique art objects. A. S. Drey (680 Fifth Ave.)—Permanent exhibition of Old Masters. Durand-Ruel Galleries (12 East 57th)—To Oct. 19: "Twelve Paintings by Six French Artists." (C. A. A.). Paintings by 19th and 20th century French artists. Ehrlich-Newhouse, Inc. (578 Madison Ave.)—To Oct. 19: Old Masters. Oct. 21-Nov. 8: Work by J. Duncan MacGregor, Jr. Eighth Street Play House (50 West 8th St.)—To Oct. 26: Water colors by E. C. Cozzens. Ferargil Galleries (63 East 57th)—To Oct. 27: Memorial exhibition of Oliver Herford. Fifteen Galleries (37 West 57th)—Oct. 21-Nov. 9: Annual exhibition by members. French & Co. (210 East 57th)—Permanent exhibition of antique furniture and art works. Gallery for French Art, Inc. (Rockefeller Center)—Oct.: French art. Grand Central Art Galleries (15 Vanderbilt Ave.)—To Oct. 26: Trees by Alfred Hutty; work by Fellows of the Tiffany Foundation. To Oct. 30: Work by Saul Raskin. Guild Art Gallery (37 W. 57th)—Oct.: Work by American Group. Arthur H. Harlow & Co., Inc. (620 Fifth Ave.)—To Nov. 9: Sporting prints by Old and Modern English and American artists. Jacob Hirsch (30 West 54th)—Permanent exhibition of antiqui-

ties. Kraushaar Galleries (680 Fifth Ave.)—To Nov. 2: Paintings by H. E. Schnakenberg. Kennedy Galleries (785 Fifth Ave.)—To Oct. 31: Pastels and etchings by Elizabeth O'Neill Verner. Frederick Keppel & Co. (16 East 57th)—To Oct. 18: Lithographs of the prize ring by George Bellows. Kleemann Galleries (38 East 57th)—To Nov. 9: Paintings by Albert Pinkham Ryder. To Nov. 15: Recent etchings by leading Americans. La Salle Gallery (3102 Broadway)—To Oct. 19: Paintings by Thomas Nagal. Oct. 21-Nov. 15: Group water color show. John Levy Galleries, Inc. (1 East 57th)—Oct.: Old Masters. Macbeth Gallery (11 East 57th)—Oct.: New paintings by F. C. Frieseke; selected drawings and prints. Pierre Matisse Gallery (51 East 57th)—Oct. 22-Nov. 16: "Old Peru." Guy E. Mayer (578 Madison Ave.)—To Oct. 26: Etchings by Edmund Blampied. Milch Galleries (108 West 57th)—To Oct. 26: Paintings and etchings by Childe Hassam. Oct. 28-Nov. 16: Water colors by Millard Sheets. Metropolitan Galleries (730 Fifth Ave.)—Permanent exhibition of Old and Modern Masters. Montross Gallery (785 Fifth Ave.)—To Oct. 26: Water colors by Mary Tyson. Morton Galleries (130 West 57th)—To Oct. 26: Paintings of the South by Bertha Herbert Potter. Museum of Modern Art (11 West 53rd)—To Oct. 24: Paintings by Leger; Wiemeler Bookbindings; California architects. To Oct. 31: Le Corbusier exhibit. National Arts Club (119 East 19th St.)—To Nov. 6: 30th Annual Exhibition of Books of the Year. New York Public Library (Fifth Ave. at 42nd)—Oct.: Modern color prints, recent accessions. Old Print Shop (150 Lexington Ave.)—Oct.: Rare old prints. Pynson Printers (229 West 43rd)—Oct.: Portraits by artists. Dorothy Parle Gallery (56 West 53rd)—Oct.: Group show. Raymond & Raymond (40 East 49th)—Oct.: Facsimiles of water colors and drawings. Reinhardt Galleries (730 Fifth Ave.)—Oct.: Old Masters. Modern paintings. Roerich Museum (310 Riverside Drive)—Oct.: Docks, bridges and waterways of N. Y. Metropolitan artists. Rockefeller Plaza (Rockefeller Center)—Permanent exhibition of Arts & Crafts. Mezzanine Gallery (30 Rockefeller Plaza)—Oct.: 150 Outstanding American Photographs. Schulteis Galleries (142 Fulton St.)—Permanent exhibition of works by American and foreign artists. E. & A. Silverman Galleries (32 East 57th)—Old Masters. Sixtieth Street Gallery (138 East 60th)—Oct.: Works by Modern artists. Marie Sterner Gallery (9 East 57th)—To Oct. 26: Work by Edgar Bohlman. Uptown Gallery (249 West End Ave.)—To Nov. 1: Paintings by group. Whitney Museum of Art (10 West 8th)—To Nov. 8: Works from permanent collection. Wildenstein, Inc. (19 East 64th)—Oct.: Old Masters.

CINCINNATI, O.
Cincinnati Art Museum—Oct.: Fifth books of the year; printing for commerce; soap sculpture exhibitions; Egyptian arts and crafts.

PHILADELPHIA, PA.
ART ALLIANCE—To Oct. 31: Exhibition by American fashion and fabric designers. Boyer Galleries—To Oct. 22: Water colors by Andrew Dasburg. Robert Franklin Gates, Georges Schreiber, Carl Shaffer. Gimbel Galleries—To Oct. 20: "Philadelphia by Philadelphians." Print Club—Oct.: Work by Richard A. Loederer for "Voodoo Fire in Haiti."

NEW HOPE, PA.
Phillips Mill Gallery—To Nov. 3: Annual autumn exhibition. Independent Art Gallery—To Oct. 28: Work by Modern group. Boxwood Studio—To Nov. 3: Work by Fern I. Coppedge.

PITTSBURGH, PA.
Carnegie Institute—Oct. 17-Dec. 8: 1935 Carnegie International Exhibition of Paintings.

CHATTANOOGA, TENN.
Art Association—To Oct. 28: Oils from Corcoran Biennial (A. F. A.).

MEMPHIS, TENN.
Brooks Memorial Art Gallery—To Oct. 28: Contemporary Italian paintings (C. A. A.).

DALLAS, TEX.
Dallas Museum of Fine Arts—To Oct. 23: Work by California Society of Etchers. To Oct. 27: Woodblocks by Thomas Nason.

RICHMOND, VA.
Valentine Museum—To Oct. 20: Virginia print-makers.

SWEET BRIAR, VA.
Sweet Briar College—To Oct. 27: Contemporary European and American paintings (A. F. A.).

MILWAUKEE, WIS.
Milwaukee Art Institute—Soviet Art Exhibition (C. A. A.).

OSHKOSH, WIS.
Oshkosh Public Museum—Oct.: Popular pictures of the '90s.

SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

The Current Season

What of the art industry this season—the selling to the home owner and the connoisseur of works of art?

Every fall since the depression hit hardest there has been a crying in the wilderness, proclaiming that the season just starting would see art out of the doldrums. But the doldrums did not end. Each fall The Art Digest has reflected this spirit. However, it is a new and more resonant cry that is heard now. This magazine calls attention to it, because of its interest as news and its psychological significance and value.

Representatives of The Art Digest have found such a state of optimism developing among the galleries that it is convinced the "upturn" at last is here. This view is strengthened by observations made throughout the country, particularly in Chicago and in California. For instance, Mr. C. J. Bulliet, critic of the Chicago "Daily News", says:

"Dawn of the new season finds the art dealers of Chicago in a more optimistic frame of mind than at any time since the first or second year of the depression. In those far-off years they were putting credence in the chestnut about prosperity being just around the corner. After that they 'dug in,' like a groundhog or a brown bear, determined grimly to endure as long as the depression endured. Now

that money is beginning to move in stock market channels and the banks are thawing out and getting 'cocky,' the dealers in art believe that some of the liquid new money will find its way into their tills. They point out that lovers of pictures have been denying themselves long enough. Getting over the fear of spending in one direction—namely their business—they will begin to spend again for their pleasure.

"This is the autumn, besides, for art in Chicago to return to 'normalcy.' The Art Institute, center of activity, resumes its regular schedule late in October with its first autumn 'American show' in three years. For the last two seasons the galleries were occupied by the special Century of Progress pictures, and not only the 'American show' but other annuals suffered.

"The art dealers were disappointed during the World's Fair. The stringency was at its tightest, and the multitudes who came to Chicago failed to bring with them enough cash to buy pictures, and they left their checkbooks in their other clothes back home.

"But the dealers may be about to reap belatedly the profits from the fair. The Institute's art show, especially during the first summer, was one of the exposition's sensations. . . . Nor was it idle curiosity—people don't go to an art show that

way, unless it be a painted blacksmith shop in the snow with realistic fires glowing in the furnace through the dingy little window, or else a life-size nude with liquid-soft glass eyes that stare expressively back at the beholder.

"Multitudes who saw the Century of Progress shows became actively 'art-conscious.' One-half of 1 percent of them, the art dealers are confident, will be art buyers as soon as they can manage it."

To bolster this Chicago argument, it may be recalled that, with the Public Works of Art Project, which drew miles of publicity, and the activity of the museums, the art associations, the artists' societies and the General Federation of Women's Clubs, there has been so much propaganda for the buying of art for the home that the result cannot fail to be observable as soon as the American people regain confidence in their financial affairs.

Has that day come? The Art Digest believes it has.

The Art Schools

One of the significant things of the present art season is the increase in enrollment in the nation's art schools, now numbering more than 500 when the creative art departments of colleges be counted.

It means two things: (1) that the youth of the country is alive to the possibilities



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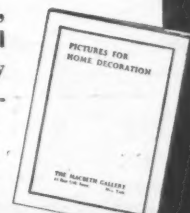
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R. ROSE KAPPEL

Marine Subjects—Pencil Drawings

THE ART DIGEST presents without bias the
art news and opinion of the world.

of painting, sculpture and design when the nation regains its economic health; (2) that the vast propaganda for art understanding and appreciation has aroused the spirit not alone of the oldsters but of the youngsters.

Not by any means will all these students practice creative art as a career. The 500 art schools at the veriest minimum have 40,000 students this fall. The greater number will go into other walks of life, but they will take with them a knowledge of art which will help them toward usefulness and happiness, and, moreover, they will constitute a leaven which will raise the whole nation's aesthetic position.

Internecine

The unfortunate controversy between artists on the one side and the museums on the other concerning the former's demand for rental for works of art shown in exhibitions, has become a major issue in the American art world, as can be seen from the news columns of this issue of The Art Digest.

It would be a great pity if this issue should interfere with the advancement of American art by the stopping or crippling of the exhibition of examples of painting, sculpture and prints by the best American artists, under the auspices of the museums and art associations. Such exhibitions make the most effective propaganda for American art, and also for the individual artists whose work is shown.

Many of the museums and art associations make a practice of buying paintings from the exhibitions they arrange; and for an artist to have an art institution buy his work affords him a greater prestige than if a dozen private buyers did so.

When so much has been done by all elements of the art world to create a market for American pictures, there should be no internecine strife.

Activity

Never before in October has the editor's mail been so heavy. It shows an increase of 25 percent over any other year. The letters bring news of current and future events in the world of art, and of the activities of artists.

This inevitably leads to the prediction that the season of 1935-36 will be a lively one, whether remunerative or not to art dealers and artists. It will mark another milestone in the art education of the American people.

The editor is extremely gratified that the subscribers of The Art Digest have shown themselves so wide awake thus early in the season to supply the magazine with material and clippings that are indispensable in providing for its readers a "compendium of the art news and opinion of the world."

THE ART DIGEST is published by The Art Digest, Inc.: Peyton Boswell, President; Joseph Luyber, Secretary; Peyton Boswell, Jr., Treasurer. Semi-monthly, October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell; Associate Editor, Peyton Boswell, Jr.; Assistant Editor, Helen Boswell; Business Manager, Joseph Luyber; Circulation Manager, Alice McCarthy. Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscription: United States, \$3.00 the year; Canada, \$4.20; Foreign, \$3.40; single copies, 25 cents. Editorial and Advertising Office, 116 East 59th St., New York, N. Y. Telephone: Volunteer 5-3571. Volume X, No. 2, 15th October, 1935.

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A COMPENDIUM OF THE ART NEWS AND OPINION OF THE WORLD

20 Issues
Per Year \$3

Volume X

New York, N. Y., 15th October, 1935

No. 2

Young Spaniard Wins Carnegie First Prize; Burchfield, Second



"Elvira and Tiberio," by Hipolito Hidalgo de Caviedes (Spanish). Awarded First Prize of \$1,000 in the Carnegie International.

A young Spanish artist, practically unknown beyond the boundaries of his native country, Hipolito Hidalgo de Caviedes of Madrid, won chief honors at Carnegie Institute's 1935 International Exhibition of Paintings, being held in Pittsburgh from Oct. 17 to Dec. 8. His "Elvira and Tiberio," which won the first prize of \$1,000, is decorative, novel in its color scheme, and modern in conception. The canvas, which shows a young South American Negro couple in their "Sunday best," was painted last summer and had to be rushed to America before the artist had an opportunity to varnish it. Elvira and Tiberio are seated on an Empire sofa, and are posed stiffly as in an old daguerreotype.

The second prize of \$600 was awarded to Charles E. Burchfield for his dramatic and ghostly "Shed in the Swamp." Another American, Henry Mattson of Woodstock, N. Y., took the third prize of \$500 with his "Deep Water." Albert Saverys of Belgium won the first honorable mention, which this year carries a prize of \$400, with his "Still Life." Second honorable mention, with \$300, was awarded to Candido Portinari, a Brazilian, for his painting, "Coffee." Per Deberitz of Oslo, Norway, was given the third-honorable mention, with \$200, for "Sun and Sea." The fourth honorable mention, with \$100, went to Sergius

Pauser of Vienna for his "Austrian Landscape." The Allegheny County Garden Club prize of \$300 for the best flower painting was awarded to the distinguished French art-



"Flowers," by Vlaminck. Allegheny County Garden Club Prize of \$300.

ist, Maurice de Vlaminck, for a picture simply entitled "Flowers." Following its custom THE ART DIGEST is reproducing all the winning pictures.

Special interest will center in this year's exhibition because during the time of the show the Carnegie Institute will celebrate the 100th anniversary of the birth of Andrew Carnegie, the founder of the International, the donor of the building in which it is held, and the man who provided the endowment that permits the Institute to hold the show each year. This exhibition carries on in the field of art Andrew Carnegie's ideas and ideals on international relations.

There are 365 paintings in the 1935 International. Of this total, 278 are by foreign and 87 by American artists. In all there are 334 artists—247 foreign and 87 Americans—represented, coming from the following countries: United States, Great Britain, France, Spain, Italy, Germany, Belgium, Holland, Switzerland, Austria, Hungary, Argentina, Chile, Brazil, Mexico, Canada, Norway, Sweden, Poland, Czechoslovakia and Soviet Russia. Ninety-three artists are making their initial appearance in a Carnegie International—an unprecedented number of new exhibitors. Two famous artists, who died recently, will



"Sun and Sea," by Per Deberitz (Norwegian). Third Honorable Mention with \$200 Prize.



"Austrian Landscape," by Sergius Pauser (Austrian). Fourth Honorable Mention with \$100 Prize.

be represented for the last time—Childe Hassam, noted American painter, and Max Liebermann, who held an eminent position among German painters. A resume of critical opinion will appear in the next issue of *THE ART DIGEST*.

Hipolito Hidalgo de Caviedes, who won the first prize, was born in Madrid in 1902 and studied with his father, who was a well known sculptor. He travelled for two years in Italy and Germany. He exhibited first in the United States with a group of Spanish artists in New York in 1927. In 1929 he was awarded a silver medal at the Seville Exposition for his mural decorations; he is represented by a portrait in the Madrid Museum of Modern Art; and he first exhibited in the Carnegie International in 1931. "Elvira and Tiberio" demonstrates that the artist is "very personal in the treatment of his subject, refreshing, original, and a master of drawing," says John O'Connor, Jr., assistant director of Carnegie Institute.

Charles E. Burchfield, the American artist who won second prize, is a pioneer in the now ever-increasing school of artists who specialize in painting "the American scene." Still a young man, he is noted as an artist of force and originality; his work is rich in quality, with an especially fine feeling for light and space. His "Shed in the Swamp," like prac-

tically all his work, is a water color, yet, because of the way he handles his medium and the size of the picture, may be mistaken by the beholder for a oil. Burchfield studied at the Cleveland School of Art from 1912 to 1916. He is represented in many of the important museums in the United States and has been an exhibitor in Carnegie Internationals since 1927.

Henry E. Mattson, who won the third prize, was born in Sweden in 1887, but came to America when very young. While working as a mechanic in Worcester, Mass., he took up the study of painting, attending for a time the school of the Worcester Art Museum. In 1916 he went to Woodstock to study landscape under John Carlson, and from that time has been a prominent member of the famous Woodstock Colony. He was awarded the Harris silver medal and prize of \$500 at the annual exhibition of the Art Institute of Chicago in 1931, and the third Clark prize of \$1,000 at the Fourteenth Corcoran Biennial this year. Mattson's canvases, as demonstrated by "Deep Water," are highly individual and profoundly simple.

Albert Saverys of Belgium, who was awarded first honorable mention, first exhibited in America at the 1925 International, and in the 1928 International he received an honorable mention for his "Winter in Flanders."

Four of his paintings are in a private collection in Pittsburgh. Saverys specializes in landscape and still life. His paintings are vigorous, his color unusual.

Candido Portinari, winner of the second honorable mention, was born in 1903 at Sao Paulo, Brazil, and has been painting since he was eight years old. He studied in the School of Fine Arts in Rio de Janeiro, where he received the highest honors, including a European scholarship. Portinari is recognized as an outstanding figure in the Brazilian modern art world, and has exhibited in Paris, in Argentina, and in Uruguay, as well as in his native Brazil. He is professor of art at the University of Rio de Janeiro. This is the first time his work has been shown in the United States.

Per Deberitz, who took the third honorable mention, was born in Norway in 1880. After obtaining his early art training in Oslo, he was a pupil of Henri Matisse for a time. He is represented in the National Gallery of Norway and is a member of its governing board. His productions are chiefly landscapes, painted with a trend toward the modern. He is exhibiting in the Carnegie International for the first time.

Sergius Pauser, Austrian winner of the fourth honorable mention, was born in Vienna in 1896. He studied in Munich under Becker-



"Still Life," by Albert Saverys (Belgian). First Honorable Mention with \$400 Prize.



"Deep Water," by Henry Mattson (American). Third Prize of \$500.

Gundahl, Ludwig von Herterich and Gaspar, and is represented in the Gallery of Nuremberg. He first exhibited in the United States in the 1931 International.

Maurice de Vlaminck, winner of the flower prize, has a distinguished place among modern French artists. A painter, water colorist, lithographer, illustrator and writer, he was born in Paris in 1876. As a boy he lived in the town of Chactou where André Derain was his neighbor. Together they became leaders in the movement of "les fauves," and exhibited at the Salons des Independants and at the Salons d'Automne. He has exhibited in Carnegie Internationals since 1924.

This year, Carnegie Institute returned to its former practice of having a jury of award composed entirely of artists, there being three American and three European members. They were Alexander Brook of New York, John Stuart Curry of Connecticut, Colin Gill of England, Jonas Lie of New York, Henrik Lund of Norway and Isidore Opsomer of Belgium. Homer Saint-Gaudens, director of fine arts of Carnegie Institute, was chairman of the jury.

After the International closes at Pittsburgh, the foreign section will be shown at the Cleveland Museum of Art from Jan. 2 to Feb. 14, and at the Toledo Museum of Art from March 7 to April 18.

A complete list of American artists included in the 1935 International follows:

Gallery L: Rockwell Kent, Charles Hopkinson, Edward Bruce, Arnold Blanch, Roy Hilton, Yasuo Kuniyoshi, Edward W. Redfield, Ernest Fiene, Daniel Garber, Everett Warner, Ernest Lawson, Child Hassam, Louis Ritman, Reginald Marsh, Abram Poole, Charles Burchfield, Eugene Speicher, Peter Blume, Georgina Klitgaard, Georgia O'Keeffe, Bernard Karfiol, Sidney Laufman, Irving R. Wiles, Doris Lee, Millard Sheets, Randall Davey, Ivan LeLorraine Albright, Arnold Wiltz, Judson Smith.

Gallery M: John R. Grabach, Malcolm Parcell, David Silvette, Ferdinand E. Warren, Thomas Hart Benton, Alexander R. James, Marjorie Phillips, Franklin C. Watkins, Anne Goldthwaite, Paul Dougherty, Henry Varnum Poor, Allen Tucker, Samuel Rosenberg, Henry Lee McFee, A. S. Baylinson, Cathal B. O'Toole, Edward Hopper, Maurice Sterne, Simkha Simkhovitch, Stephen Etnier, Alexander Brook, Boris Deutsch, Frederick Carl Frieseke, Henry E. Schnakenberg, Vaughn Flannery, Gifford Beal, John C. Johansen, C. G. Nelson, Luigi Lucioni, Leopold Seyffert, John Sloan, Harry Gottlieb, Guy Pène du Bois, Raphael Soyer, Harry B. Watzous, George Biddle, Victor Higgins, Robert Philipp, Wayman Adams, Nicolai Cikovsky, Frederick

Carle Blenner in England

Disproving the adage that foreign exhibitions net American artists lots of publicity but no sales, Carle Blenner found that from his exhibition of flower paintings at Messrs. Frost and Reed, Ltd., in London a picture was purchased on the opening day. Blenner is the first American artist accorded an exhibition by the firm.

Commenting on Blenner's "handsome" pictures, the London Times says: "They are rather insensitive and unimaginative, but they show great experience. The most attractive are studies of flowers against the light, such as 'Magnolias at the Window' [the initial sale, to Mrs. Wesley Watson, London collector] and 'Peonies at the Window,' in which the positive colors have the benefit of tone." The collection is now on view at Bristol, England.



"Coffee," by Candido Portinari (Brazilian). Second Honorable Mention with \$300 Prize.

J. Waugh, John Carroll, Leon Kroll, Alexander J. Kostellow, Henry E. Mattson, Lucien Labaudt, Grant Wood, William J. Glackens, John Steuart Curry, Waldo Peirce, Louis Bouché, Charles Rosen, Johanna K. W. Hailman, Jonas Lie, Max Weber, Kenneth Hayes Miller, Lauren Ford, and Charles Sheeler.

The vast change that has taken place in art fashion since the first Carnegie International was held in 1896 is well illustrated by the list of first prize winners—from Lavery, Shannon, Tryon and Beaux to Picasso, Matisse and Blume. Another interesting point brought out in this list is the fact that since the World War the first honors have been distributed among six Americans, five Frenchmen, two Italians, one Englishman and one Spaniard. The complete list of first prize winners:

1896—Sir John Lavery (British), "Lady in Brown." 1897—James J. Shannon (British), "Miss Kitty." 1898—Dwight W. Tryon (American), "Early Spring in New England." 1899—Cecilia Beaux (American), "Mother and Daughter." 1900—André Dauchez (French), "The Kelp Gatherers." 1901—Alfred H. Maurer (American), "An Arrange-

ment." 1903—Frank W. Benson (American), "A Woman Reading." 1904—W. Elmer Schofield (American), "Across the River." 1905—Lucien Simon (French), "Evening in a Studio." 1907—Gaston La Touche (French), "The Bath." 1908—Thomas W. Dewing (American), "The Necklace." 1909—Edmund C. Tarbell (American), "Girl Crocheting." 1910—William Orpen (British), "Portrait of the Artist." 1911—John W. Alexander (American), "Sunlight." 1912—Charles Sims (British), "Pastorella." 1913—Glyn W. Philpot (British), "The Marble Worker." 1914—Edward W. Redfield (American), "The Village in Winter." 1920—Abbott H. Thayer (American), "Young Woman in Olive Plush." 1921—Ernest Lawson (American), "Vanishing Mist." 1922—George W. Bellows (American), "Eleanor, Jean and Anna." 1923—Arthur B. Davies (American), "Afterthoughts of Earth." 1924—Augustus John (British), "Madame Suggia." 1925—Henri Eugene Le Sidaner (French), "Window on the Bay of Villefranche." 1926—Ferruccio Ferrazzi (Italian), "Horitia and Fabiola." 1927—Henri Matisse (French), "Still Life." 1928—André Derain (French), "Still Life." 1929—Felice Carena (Italian), "The Studio." 1930—Pablo Picasso (French), "Portrait of Mme. Picasso." 1931—Franklin C. Watkins (American), "Suicide in Costume." 1933—André Dunoyer de Segonzac (French), "St. Tropez." 1934—Peter Blume (American), "South of Scranton." 1935—Hipolito Hidalgo de Caviedes (Spanish), "Elvira and Tiberio."



Jury of Award for 1935 Carnegie International—Front Row, Left to Right—Jonas Lie, Henrik Lund, Isidore Opsomer, Alexander Brook. Back Row, Left to Right—Colin Gill, John Steuart Curry, Homer Saint-Gaudens.

New York Collector Buys Titian Portrait

\$50,000 a Year

*"Portrait of Donna Cecilia Mocenigo di Venezia," by Titian.*

From a royal house in Central Europe a portrait by Titian which has never before been on the market and has never been publicly exhibited, has been bought by John Bass of New York through E. & A. Silberman of New York and Vienna. "Donna Cecilia Mocenigo di Venezia," however, has been authenticated as the work of Titian's later period, dating from 1560, and is known to scholars as a ranking portrait by this great representative of the Venetian school of painting.

Professor William Suida, of Vienna, author of the biography, "Tiziano," reproduced the portrait in his work and gives the following authentication: "The portrait of a young lady dressed in olive gray, painted on canvas, is, in my opinion, an original Titian. . . . The softly executed modeling of the head, the masterly broad handling of the costume, and the certainty of the nuances of tone show us the whole sovereignty of the master."

Dr. Gustave Glück, director of the Kunsthistorisches Museum at Vienna considers "Donna Cecilia" an "excellent work by Titian from his late period, distinguished through its lively characterizing, noble colors and spiritually picturesque handling."

Titian painted relatively few feminine portraits and these were generally of women of high rank. Donna Cecilia was the daughter of Messer Leonardo Mocenigo di Venezia, a judge who was president of the Court of the Forty. The delineation is more than a well painted study. It bears the unmistakable stamp of portraiture. Titian's characterizations bring out the personality of the sitter. They are not idealizations but show fixed and positive individuals.

"Donna Cecilia" is ranked next in importance to Titian's two portraits of his daughter Lavinia in the Kunsthistorisches Museum at Vienna and in the Gallery of Art in Dresden.

William H. Clapp, director of the Oakland Art Gallery, in a paper read before the meeting of the Western Association of Museum Directors in San Diego, gave the artist something to think about—a plan which would give him "a \$50,000 annual income." Mr. Clapp stated that it is practically impossible for an artist to make a living painting easel paintings, that the average purchase of paintings per capita has declined in recent years, and that the artist should adopt some of the methods of the business world. He said there must be 25,000,000 families in the United States and each family ought to be willing to buy one \$10 painting a year, thus giving each of the 5,000 artists in America a \$50,000 annual income. Here is Mr. Clapp's system for the artists entering such an alluring market:

"I do not mean that artists should begin to paint a vast number of 'pot boilers' at \$10 or so each. Such a course would be absurd, for it would soon result in our artists being unable to do anything save works of this character, bad even of their kind, and of which only a small percentage would be salable.

"Artists might, however, paint to order from their original paintings, making slight changes, perhaps, in accordance with the wishes of the purchaser.

"In general, it may be said that an original painting, if it is of the best quality the artist is capable, represents at least a month of an artist's life, including in its cost not only the price of materials, such as canvas and paints, but transportation while in search of subjects, unsuccessful sketches and paintings, time spent in thought and study, model hire, etc.

"A repetition or copy, on the other hand, costs only the actual material used and the actual time spent in painting. Thus an original painting may represent several hundred dollars in time and material, and yet may be copied by its author in an hour or two.

"At first glance this may seem much the same as painting 'pot boilers,' but in reality there are vital differences in favor of painting 'to order.'

"A too large output of original work, made primarily to sell, is ruinous to the artist, but copying on a somewhat smaller scale of an artist's own work is both easy and does little harm. True enough, it is just plain work that lacks creative joy, but even an artist should be willing to work a bit, provided he is well paid for it.

"Would the public order a sufficient number of paintings to make it worth the artists' trouble? I do not know. But there is at least a potential market for such work, and if the art institutions of the country would aid, this possible market might be developed greatly."

"Borrow or Buy or Both"

"Borrow or Buy or Both" has become an art slogan in New Jersey.

Visitors at the Fifth Annual Exhibition of the Montclair Art Association, Nov. 3-Dec. 22, may participate in a novel arrangement planned "to stimulate art sales, find a new art-purchasing public, and to forward the work of the A. A. P. L." Work exhibited at the Museum may be borrowed for three months for a "rental" fee of \$1.00 per month for work listed at \$200 or less or \$2.00 for exhibits priced over \$200. At the end of the three months either the work must be returned or arrangement for purchase made.

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Priceless Masterpieces from Peiping in London's Chinese Show



"Eminent Recluse in a Mountain Abode."
Attributed to Sung Dynasty (960-1279 A. D.).

Last July H. M. S. Suffolk docked in Portsmouth harbor and disembarked the rare and priceless art treasures which she had transported from Shanghai as China's own contribution to the International Exhibition of Chinese Art, which will open at Burlington House, London, next month. Included in the "cargo" were specimens of ritual bronzes, lacquer work, jade, stone, sculpture, porcelain, pottery and painting, covering a period of about 35 centuries—in all more than 800 objects of Imperial quality. These treasures have now been installed in readiness for the exhibition, together with about 1,200 notable loans from America, France, Germany, Sweden, Holland and other countries. England's own contribution is extensive.

Among the loans from China are many of the greatest pictures of the Sung, Yuan and Ming dynasties, jewels of art never before seen in the Western world. They are from the Imperial collections formerly housed in the Peiping Palace Museum, and transferred to Shanghai two years ago when the hosts of Nippon were pouring into North China and the Forbidden City lay practically at the mercy of the Japanese military machine. China remembered Napoleon's confiscation of Italy's artistic wealth.

Preeminent will be the finest collection of Chinese porcelains—among them a certain piece, the famous Chi-Ch'ing (Ming Period) "blue sky after rain" which was made according to Imperial order "as blue as the sky, as clear as a mirror, as thin as paper, and as resonant as a musical stone of jade." It eclipsed in delicacy all that preceded it. THE ART DIGEST is indebted to F. St. G. Spendlove, assistant secretary of the exhibition, for the following scholarly description of this truly marvelous display of the art of a nation whose culture was old when the Western World was young. Mr. Spendlove:

The International Exhibition of Chinese Art, to be held under the auspices of the British and Chinese governments at Burlington House from November, 1935, to March,

1936, has by the cooperation of the Chinese government secured a most remarkable collection of more than eight hundred objects representing the full glory of Chinese artistry over a period of some thirty-five centuries. The vast majority of the objects are from the Imperial collections formerly housed in the Peking Palace (Forbidden City), and they include a comprehensive series of masterpieces associated with the most glorious epochs of the country's cultural history. The standard throughout the collection is that of Imperial quality, and a very large number of the pieces were made for palace use in the Sung, Yuan, Ming and Ch'ing Dynasties and bear commemorative inscriptions. Not one piece has ever been shown in Europe.

The chronological order begins with the ritual bronzes of the Shang-Yin and Chou Dynasties. These two dynasties, in which myth ends and history begins, cover a period of some fifteen hundred years, ending shortly before the building of the Great Wall and the burning of the classics in the third century B. C. It is surmised that the ritual bronzes, used for making offerings to ancestors and deities, were developed from pottery forms in daily use. They include jars and goblets for wine (probably made from millet, the grape having been traditionally introduced in a later period), pots for cereals and the flesh of animals, and various utensils of strange and sometimes sinister form, the uses of which are not known. These bronzes are wonderful examples of metal-moulding in spite of their great age: having been made by the same *cire-perdue* process used by Cellini and other great bronze-masters of Europe. The surface required no smoothing and the outlines no sharpening after removal from the mould. Some of the actual bronze-moulds used in pre-historic times will be included in the exhibition. Among the vessels in the collection are some with inlaid ornamentation of gold, silver or turquoise.

Jade is one of the great traditional materials of the Chinese craftsman, and it is fitting that the collection should contain some remarkable examples. Probably the most outstanding is a set of three seals connected by chains; the whole cut from a single block of the most rare yellow jade. Green, blue-green ("kingfisher") and white jade are all well represented. The collection contains some specimens of the ancient ritual symbols and tablets. These were made of jade owing to its supposed property of collecting the beneficent influences of Heaven.

The porcelain section is particularly rich, and contains examples of wares and patterns not previously known in Europe. A hundred and twenty-nine pieces chosen from fifteen different wares are ascribed to the Sung Dynasty (A. D. 960-1279); the period in which the beginning of full mastery of this beautiful material was reached. Sung Chun ware is noted for its lovely gradations of colour between grey and purple, through numberless intervening shades of blue. Kuan (Imperial) and Ju wares are also famed for their coloured glazes; in which the crackles usually present are more the product of art than of the hazards of firing. Ting yao must be mentioned among the loveliest of the porcelain produced at this time, but experts disagree about the attribution of specimens to this famous ware.

The green-glazed celadons, first made in imitation of jade, became famous during Sung times, and were shipped abroad in great numbers. It is possible that some of their popularity was due to the belief that any food



An Impressive Snow Scene. Attributed to the Tang Period (618-907 A. D.).

containing poison which was placed in a container of celadon (Lung-ch'uan yao) would immediately betray the fatal ingredient. Celadon was thus in great demand at the courts of princes. The most famous of the celadon kilns were the two establishments of the brothers Chang. Their work was much appreciated by posterity, being commended and copied under successive emperors until the end of the 18th century. Many of these later celadons are found in Occidental collections. The large numbers of archaic pieces made during the Ch'ing Dynasty (1644 onwards) were frequently the result of a very deep admiration for the great achievements of the past, rather than any hope of commercial gain. Such reproductions often bear the mark of the later period in which they were made, and are usually recognizable by the brilliant white of the porcelain under its coloured glazes.

In 1127 the Sung empire was divided by the invasion of the Chin Tartars, and the capital was moved south to Hangchow; traditionally one of the most beautiful and luxurious cities of its time. Marco Polo has left a description of this city, with its wonderful system of canals and ornamental water spanned by 12,000 stone bridges. The famous kilns were re-established after the Imperial migration, and Southern Sung ceramics are of high quality, although they are said to be inferior to the finest of the early works.

After the Yüan period of Mongol rule, ceramic forms, colors and technique changed in a brilliant renaissance of art which took place in the early days of the Ming Dynasty. The subtle and hardly-visible incised ornament of celadon and Ting was replaced by painted designs and pictures in underglaze blue, and a frequent use of coloured glazes and enam-

[Continued on page 21]

The Rental Issue

[Probably the most important subject before the American art world just now is the effort of artists to charge rental to museums and art associations for the use of their pictures, sculptures and prints in exhibitions, and the opposition of such institutions to the attempt. THE ART DIGEST has already printed considerable material on the subject. Now comes an emphatic "No" from Francis Henry Taylor, director of the Worcester Museum, backed by the trustees, whose organization of the biennial exhibition in Worcester is being handicapped by the action of the American Society of Painters, Sculptors and Gravers (formerly the New Society of Artists), on whose membership role are some of the most prominent artists in the country. Mr. Taylor voiced his protest on Oct. 3 in a letter to the president of the society, Mr. Bernard Karfiol, and a reply was made by Katherine Schmidt, chairman of the rental committee of the society. THE ART DIGEST prints both of them in full.]

MR. TAYLOR'S PROTEST

I had the honor to receive from you last May a letter advising the Worcester Art Museum of a resolution adopted by the American Society of Painters, Sculptors and Gravers. This resolution provides, as I understand it, that the members of the society shall demand a rental fee from museums and allied organizations who wish to exhibit their wares (paintings, sculpture, water-colors, drawings and prints): the charge to consist of one per cent per month of the price of each work, with a \$1,000 maximum and a \$100 minimum.

I have delayed answering for several months for two reasons. First, you received indirectly a reply from the secretary of the Association of Art Museum Directors, of which I am a member, stating the reasons for the inability of the museums within that association to accede to the artists' request for rentals, and, secondly, I had hoped that some satisfactory compromise might have been arrived at during the summer which would work with greater justice to both the artist and the museum. This unfortunately has not been the case.

We have recently sent out invitations to the artists to participate in our Biennial Exhibition of American Painting of Today to be held from Nov. 1 to Dec. 15. The purpose of this exhibition is to bring before the public a limited group of one hundred painters. The emphasis is naturally being placed upon the younger and less exploited talent in New England. Every effort is being made to have the exhibition as liberal and catholic in scope as possible. Naturally your decision prevents us from exhibiting a very important group of contemporary artists. About one half of the members of your society, restricted by this resolution, who have so far replied that they are unable to exhibit, have come out, however, quite openly in opposition to the resolution and feel that it was too hastily adopted. The time has come to bring this question out into the open. I am, therefore, addressing to you as president of the society this open letter which will appear in the 15th October issue of THE ART DIGEST. I feel that in all fairness to both the artist and the institution it is now necessary to show the reasons why, with every sympathy for the artist, the trustees of the Worcester Art Museum are unable and unwilling to pay the rental fees which you demand. No doubt the editor of THE ART DIGEST, Mr. Peyton Boswell, would welcome your reply.

I am deeply concerned with the economic plight of American artists, having served voluntarily (at a considerable personal sacrifice both in time and money) as the chairman for the New England committee of the Public Works of Art Project, and for two years I have played an active part in the administration of both state and federal relief for artists in this area. I therefore approach your problem not only with first hand knowledge and experience but also with a definite sympathy for the artist and the realization that something must be done to better his economic condition. If, as a museum director, I question the wisdom of your decision and point out to you what must inevitably be a suicidal result for the artist, I hope you will do me the honor of presenting these views to the artists in your group.

The entire problem is one of dollars and cents. The question of the artists' prestige or the good faith of American museums does not really enter into it. For years museum directors in this country have struggled with their boards of trustees, with more or less success, to give American artists a hearing. Museums have been for nearly a generation the most consistent patrons of our artists. But it must be borne in mind that, excepting when it is otherwise specified, purchasing funds are given and bequeathed to institutions for general purposes. The usual interpretation is to consider these funds a means for acquiring the greatest objects possible that have proven throughout the centuries to be of outstanding worth. The public demands such an interpretation and, since the money is public money, it is the sworn purpose of the trustees appointed by law to administer such gifts and bequests, to see that such use is made of it. For, whatever portion of unassigned trust funds is allotted to contemporary art is done so on the responsibility of individual opinion—opinion which these individuals may be called upon to account for not only in the public press but in the courts of law.

Despite these difficulties, American museums have proven their willingness and even eagerness to bring the artist before the public. More than that, they have acted as agents and clearing houses for the artist for many years in the sale and distribution of his work. In the large national exhibitions the volume of business is, I dare say, comparable to the total volume of business in the New York market (that is, of course, in American art alone) during a six months' period. The exhibitions sales at the Art Institute of Chicago average \$36,000. The Corcoran Gallery has reported to the Association of Museum Directors an aggregate of one million dollars. The Cleveland Museum sold the work of local artists in the amount of \$169,000 in addition to a total of \$140,965 of items from its larger national exhibitions. The Carnegie International in Pittsburgh reports sales for the ten year period, 1925-1934, of \$310,000. In the smaller cities a proportionate interest has been maintained. While in Worcester the sales to private individuals have been negligible, the trustees of the museum have, on the other hand, appropriated during the past forty years more than \$200,000 for the purchase of contemporary American art and have created the precedent of offering important purchase prizes in its biennial exhibitions.

If, for the sake of argument, the Worcester Museum were to consent to such a proposal as that of the American Society of Painters, Sculptors and Gravers, the rental fee, based on one hundred pictures, would cost about one thousand dollars. Add to this the pur-

chase prizes, insurance, shipping and catalogue costs and it brings the total considerably in excess of our entire exhibition budget for the year. Clearly the public, who are interested in other things beside contemporary American painting, would consider this policy against their best interests. But consider also for a moment what would happen. We should feel obliged to pay rent only on those canvases which had been painted by painters of established reputation. In order to bring the costs down within reason the list of painters exhibiting would be so constricted that there would be no opportunity for new and unexploited talent. Fat rental fees would be paid to the "big shots", who don't, in many instances, need the money, and the struggling younger artists would be left high and dry.

I realize, of course, that there have been flagrant cases where institutions have abused the artists' good will and generosity. But these instances are few among reputable institutions. Every museum director would do more if he could because, if he is worth his salt, he must realize the desirability of holding comprehensive exhibitions of American art. They help, moreover, to keep the institution alive and in more direct contact with the creative people of this country. But obviously, as the Association of Art Museum Directors has pointed out in its official letter to you, "American artists cannot make known their work or sell it without the use of the galleries in which they may attract the attention of the public. In New York this need of exhibition space is taken care of by dealers who have a proper reason for existing. These dealers, to make a living, require a commission of between 25 and 50 per cent. Outside of New York the problem is dealt with by art museums in a manner more advantageous to the artist. For through these museums a provincial market has already been stimulated by exhibitions set before millions of gallery visitors who would never know of the artists if their work were confined to their own studios or to the New York galleries of their professional dealers."

"Such museum exhibitions", the Association further states, "give to the artists a class of publicity, which they cannot afford to buy, in the form of thousands of columns of unpurchasable space. Moreover, another fact not so obvious is the weight of approval placed behind a painter when a museum for the first time purchases or exhibits his work." I do not wish to labor this point, for it is so true that it has become academic.

A prominent member of your society has written me at length stating the artists' point of view in the matter of rentals. I believe it is quite tenable and sympathize with the hardships imposed upon the artists when their pictures are out on long term loans with no possible prospect of sales. For this reason, when the Carnegie Corporation a year ago asked the Worcester Museum to organize an exhibition of American painting to be circulated by them for a period of twelve months in the British Dominions of Canada, Australia, New Zealand and South Africa, Mr. Cott and I advocated a rental scheme which was in effect for the duration of the show. But I can see no precedent here in regard to exhibitions held within the United States at institutions which for more than a generation have not only bought paintings by living Americans but have helped them consistently to market them.

The same artist has pointed out that "if a museum is to have any place other than as a deposit box for expensive art objects of the past, it must show and buy contemporary

work." But what the artists so often forget is that museums are incorporated to promote the arts rather than the artist. If the artists insist that they must not only sell their wares to museums but rent them, too, they are asking these institutions to undertake a type of promotion that they will not do. Nor should they be permitted to indulge in it. The legal and moral responsibility of a gallery is to its public.

In the past American art galleries have included living artists under the broadest interpretation of their powers. During the years of the depression, except for government commissions and artist relief, American museums have proven themselves to be the artists' most consistent friend. Certainly private patronage of American painting has been a failure. If we may believe the handwriting on the wall, the artistic capital of this country may shift in an incredibly short time from New York to Washington. The greater part of your membership is composed of artists whose problems and points of view are colored by conditions on the island of Manhattan. But do not forget that some of the overwhelmingly interesting ordinary unknown talent in the American provinces may in time prove themselves a serious threat to the supremacy of the now fashionable New York coterie. As I have tried to point out in this letter, it is the personal enthusiasms of individual museum directors and curators in these same American provinces that have helped to create a provincial market and a taste particularly for the more liberal New York painters of the present day. Is it wise for the artists to organize this friendly interest out of existence?

MISS SCHMIDT'S REPLY

The American Society of Painters, Sculptors and Gravers appreciates the opportunity granted the Society to answer in your columns Mr. Taylor's letter dealing with the Resolution on Rental Policy as it affects the Worcester Museum and other museums throughout the country. As chairman of the Committee on Rentals I will endeavor to present the point of view of the Society on this question.

For many years the interest in all plastic arts has been a steadily increasing factor in the cultural life of our country. There are 167 public museums devoted to the fine arts, an unestimated number of private museums, private collections, artists' societies, art schools, dealers, and a public that has been constantly more responsive to the activities sponsored by these groups.

The Corcoran Gallery in Washington reported that even before the close of its 1935 Biennial Exhibition over 50,000 people had attended the exhibition. These people, as Mr. Minnegerode stated, came from every walk of our national life.

The economic aspect of this interest in art is also worthy of consideration. Mr. F. A. Whiting, Jr., states in the American Art Annual for 1934 that a reasonable estimate for that year's art turnover was \$126,000,000. In 1928, before the depression, Mr. Whiting estimates that one billion dollars was spent on art in this country. These figures clearly indicate a cultural trend and the importance of art activity in the United States.

It is common knowledge that the living artist shared very little, or not at all, in the benefits of this turnover. Nor would it be reasonable to suppose that he should absorb the lion's share of the rewards of such an activity when it represents, in part, a traffic in objects of historic as well as artistic value. However, a great deal of real activity, with-

Toledo Buys Two Paintings from Exhibition



"Country Dog Show," by Jean MacLane.

When Toledo's 22nd annual exhibition of contemporary American paintings was held at the Museum of art during the summer, Jean MacLane's "Country Dog Show" and Gordon Samstag's "Proletarian" were popular favorites. Both canvases have been purchased for the museum's permanent collection.

"Country Dog Show" is a portrait of the artist's children with their pets. Bathed in the warm sunlight of a summer afternoon, the central figures are presented in "an almost sculptural treatment," the Toledo Sunday Times says. "This . . . is an unusually fine piece of painting. In it there is added to the fresh, alive color characteristic of all the artist's work a subtlety of delineation and a three-dimensional effect which she has developed within the last few years."

Jean MacLane whose husband, John C.

Johansen, is also a prominent artist, studied at the Art Institute of Chicago and was a pupil of Frank Duveneck.

"Proletarian," by Gordon Samstag, the museum's other purchase, was exhibited at the Pennsylvania Academy last year and is now being shown in New York. Characterized by its "simple, forceful treatment," the painting represents a Negress "who has paused for a moment, hand on hip, to rest from her labor of cleaning woodwork. Her dark skin and muscular arms are accentuated by the light colored cap and uniform she wears. The crispness with which the figure stands out from the canvas gives evidence of the firm, sure strokes of the brilliant painting."

Samstag was a pupil of Hawthorne and Neillson. He won the Clark prize at the Pennsylvania Academy of Design in 1931.

out financial benefit to him, has revolved about the living artist. This activity is due not only to the development of the museums in this country but to the artistic development of the American artist as well. There is hardly a museum in the country that does not feature during the year one exhibition of contemporary American art that, judging from the figures of attendance, is of great interest to the public. These exhibitions, to quote Mr. Taylor, "help — to keep the institutions alive and in more direct contact with the creative people in the country." There can be no question that museums and their directors have contributed largely to the art appreciation of our time. On the other hand the American artist has been creating work whose quality enables museums to provide

interesting and valuable exhibitions. One could honestly say, I think, that the living interests of museums are closely identified with those of the living artist. The question that the American Society of Painters, Sculptors and Gravers has raised in passing the Resolution on Rental Policy is not one of selfish interests, but one in which the museums should be concerned as well. The museum and the artist have to function in relation to the demands of a public which is served by both. But beyond that, the current art of a country is an indication of the culture of its people, a record of its thought. It cannot with justification be assigned to a corner as an unimportant aspect of the activities of the country's museums.

[Continued on page 16]

Newark Organizes Great Memorial Show of Work of Pop Hart



"Mammy," by George "Pop" Hart.



"Happy Days," by George "Pop" Hart.

A memorial exhibition of the works of Pop Hart, greatly loved American artist, has opened at the Newark Museum to remain until Dec. 5. All of his prints are shown, more than 100 water colors, 38 drawings and a few oils. For added interest Pop Hart's printing press, a gift to the museum from the Hart estate, is on view, along with portraits of Pop by Jules Pascin and Rudolph Dirks, and two plaster studies by Reuben Nakian.

Although his correct name was George Overbury Hart, the artist was always known as "Pop," just as Walter Whitman was never divided from the comradely "Walt." Hart once explained how his nickname was acquired: "When I came back from the South Seas I thought it would be nice to have a beard—a Van Dyke, you know, like an artist.

Well, it didn't make the desired effect on my friends. They started calling me 'Pop.' I shaved off the beard but I couldn't shave off the Pop." About this time he was described as a "medium sized, medium aged chap who smokes a vile briar and a reeking perique mixture no other white man could stand. His only suit has never been pressed and his shoes bear stratified evidence of his travels—but he is an artist."

Arthur F. Enger, president of the Newark Museum and for many years one of Pop's closest friends, in the catalog foreword, remarks about this expressive informality of the names of Hart and Whitman:

"It tells much of their common friendliness and humanity, their impatience with the academic and the rigid, their rough and ready

willingness to break untrodden trails, not only as travellers among men, but as returned travellers of the spirit, seeking to re-create for others, by poem or painting, those things in life which gave them joy."

The memorial exhibition brings to view again the robust vitality of Pop Hart's work, his love of life and far away places. At the time of the now famous "glue pot" episode in his father's glue factory in Cairo, Ill., Hart started his career as a globe-trotter and artist, and for the rest of his life, wandering and painting were the two things that mattered most to him. His wants were few. Generally his idea of capital was enough money to pay for a one-way passage to some distant place. He once claimed to have ridden on more cattle boats than any other American artist.

On his arrival at the desired spot he supported himself by painting portraits, signs and houses, or at any other job that came his way. The return ticket always seemed to come somehow, and with the spring, Pop came back to New York. New Orleans and other points West and South, Mexico, the West Indies, Hawaii, Tahiti, Samoa, Iceland, Egypt and the Nile are but a few of the places where he really lived. "He was partial always to warm climates," Mr. Enger points out, "where he could continue to work out of doors, where life is less formal, but more colorful, where the lines that give character stand out. What he saw, he drew and painted, not to produce a salable article, but for the satisfaction of expressing himself. Though always a student of the masters, he had few lessons from others. He was self taught for the most part. Very often he improvised methods to achieve his results."

Always eager for something new, never content to repeat a past success, Pop Hart was always experimenting. "How well he succeeded," continues Mr. Enger, "this Memorial Exhibition will indicate. Many, we are sure, will share our appreciation of this



"Cock Fight," by George "Pop" Hart.

comprehensive showing of the romance, beauty, humanity and joy which were the life of Pop Hart. Always with him it was his work. By stern self discipline, by the process of never being satisfied, he came at last, almost without knowing how, to be an accomplished craftsman able to give form to the garnerings of his life. These pictures are the life, works, and loves of Pop Hart, his own greatest treasures."

The strength of Hart lay in his natural convictions, according to Harry Wickey, print maker and friend, who furnishes the introduction to the catalog. "He was conscious to a sublime degree of Pop Hart as a personality. This attitude at no time became offensively egotistical. Hart was convinced of himself and all those who associated with him felt the integrity and creative power of the man."

"Looking at Hart's work *en masse* as it presents itself in this memorial exhibition, one is struck by the fact, that with minor exceptions, it is all of a piece. It is inspired by a robust, joyous, and sensitive reaction to life and endowed with adequate means for expressing it. Hart had the ability to make any subject matter live. This magical quality proclaims him an artist of true creative capacity. Obvious aesthetic approaches are not to be found here, but life presenting itself through the sensitive medium of Hart."

Editor of "Apollo" Dies

Thomas Leman Hare, editor of *Apollo*, "a journal of the arts," and well-known art publisher, died at his home in Letchworth, England, Oct. 10, aged 63. Hare edited "Masterpieces in Color" and books on the Uffizi and Pitti galleries. He was trained as a wood engraver at the West London School of Art.

A Phantom Buyer

The "meanest man in town" is a shabby but impressive connoisseur who descended on the artists in the Washington Square Outdoor Show and purchased \$1,000 worth of art with worthless checks. Saying that he was representing a "Lord Russell," English nobleman, this mysterious art lover went around among the artists selecting paintings and scattering checks which he signed "Jack Russell." His heart-warming tale was that he liked their work and must have it.

All the pictures were to be delivered at the Dudensing Galleries and those that had not been paid for by check would be settled for at the galleries. About 15 artists brought their work or telephoned, only to be disappointed. The man especially showered by the buyer's generosity was the landscape painter, F. Nicholson, whose entire collection was "purchased."

Despite the fact that his shoes were cracked and his clothes were shabby and dirty, the liberal buyer had an imposing approach. He spoke in a cultured voice, moving from one artist to another with a judicial air, peering at the pictures and making clucking sounds of delight at the work that pleased him. After that he would explain to the artist:

"I am very much interested in your work. It seems to me to strike a fresh note, a very fresh note indeed. I like it; in fact, I want to buy it for a client of mine. I am representing an English nobleman. Don't tell anyone, but it's Lord Russell, who is anxious to fill out his great collection with American work. Now what are you asking for this picture, and that one there, and the little head?"

Sometimes he represented a "Lord Ren-

frew," who, he would whisper, was the Prince of Wales under another name. The poor condition of his shoes he airily explained was necessary to his profession, lion taming, but he didn't explain how. He never haggled over the prices. With the gesture of an art lover who considers no price too high for a worthy piece of art, he would pull out his check book of the New York branch of the Banca d' Italia. The check writing was an elaborate procedure. First he would write in the name of the Chase National Bank over the name of the Banca d' Italia. Then after filling in the amount and his name, he would fumble in his pocket for some mussed paper on which he would inscribe a highly complicated serial number, filling the whole upper corner with numerals, letters and asterisks. This he would hand to the artist, directing him to deliver the pictures to the Dudensing Galleries.

When last heard from "Russell" was busy "renting" an apartment for \$150 a month, giving the names of Ernest Truex, actor, and Howard Chandler Christy as references. He also ordered nine dollars worth of tobacco to be sent C. O. D. to the British Consul. In fitting here and there, this phantom of Washington Square has acquired a mild-mannered Negro buddy. According to a clerk in the offices of the United States Lines, Russell tried to reserve passage on one of the liners, asking for two cabins—one for himself and the other for "a prominent society hostess." Later he returned with the Negro, whom he wished to substitute for the society woman, stating that they were going to Ethiopia together. He gave his address as the Boskenna estate, St. Buryans, Cornwall, England. In New York he "lives" at the Hotel des Artistes.

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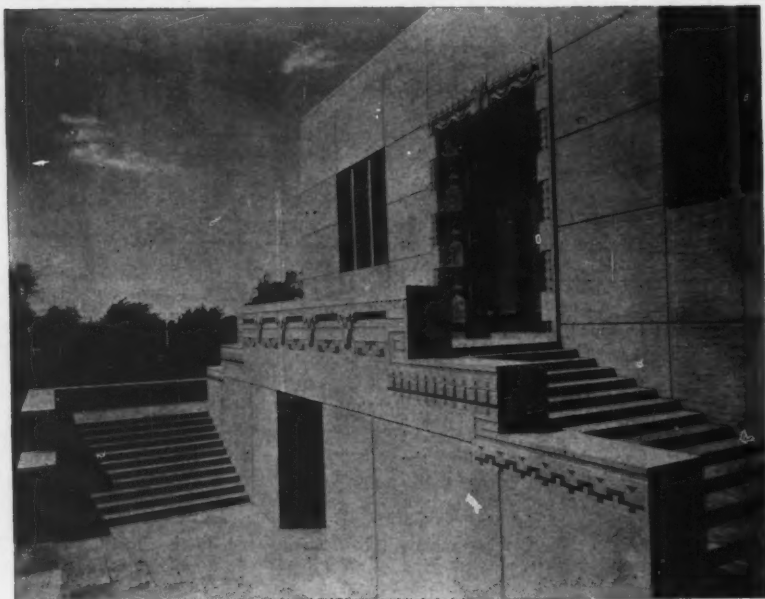
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Wichita's New Art Museum Designed to Symbolize the Southwest



Wichita Art Museum. Clarence Stein, Architect; Lee Laurie, Sculptor.

Wichita, Kansas, joins the phalanx of American cities where art assumes a tangible role in the cultural life of the community. At dedication ceremonies held Sept. 22 the Wichita Art Museum, designed by Clarence Stein, New York architect, was presented to the Wichita Art Association of which Mrs. Maude G. Schollenberger is president. The city and the art association will maintain the museum on a cooperative basis.

Reproduced above is a view of the first unit built under the supervision of Walter A. Vincent, chairman of the board of park commissioners. The structure, inspired by Mayan and Pueblo Indian architecture, Mr. Vincent says, "is unlike anything in the United States and was made especially to fit

the atmosphere of the Sunflower state. This building would be the one Coronado would have seen if he had found the mythical city of Quivira."

Mr. Stein's conception is termed "a triumph of the symbolic representation of Spanish-Aztec influences on Southwestern art." Historically and geographically speaking, Wichita stands at the gateway to Southwest America, an area still permeated by the art of the Indians. Mr. Stein might have taken for models the Greek or Renaissance structures often drawn upon for museum design. Instead he logically drew a building in harmony with the atmosphere of the region.

The two-story structure is finished in cast concrete. Flanking the two large doors which

open out on a second floor terrace are colored cast stone sculptures by Lee Laurie which emphasize the Mayan-Aztec motif. On the first floor is an auditorium seating approximately 250 persons. Four galleries equipped with indirect lighting occupy the second floor. Further units are planned to house the art school conducted by the Wichita Art Association and provide additional display space.

Through the will of the late Mrs. Louise Caldwell Murdock an income was left for the purchase of works of art providing the city of Wichita would erect a museum in which to place the collection. Acting upon this stimulus the city approved a bond issue for its construction, which was later augmented by a grant from PWA. "Unlike other cities which have fortunately been the recipient of bequests from wealthy donors and art patrons," a correspondent writes, "Wichita built its museum out of the dimes and dollars, as it were, contributed by art lovers."

At the dedication ceremony Victor Murdock, editor of the *Wichita Eagle*, was the principal speaker. "Through generations to come," he said, "many, many thousands will visit the galleries of this edifice which we now open. Some will come in devotion to beauty. Some will come to seek the secret of skill in masterpieces. But most will come on human-kind's eternal quest, searching for truth, instinctively feeling that art can reveal truth."

"What is truth? We do not know in whole what truth really is. We do know what is not truth. Reality is not truth. The values of reality are one thing. The values of truth are quite another. Millet's two peasants in a potato patch have sold for a million dollars, in terms of dollars and cents. Their value is incalculable in terms of the mind and soul which Millet put into 'The Angelus.' So the value of a Kansas boy's canvas of a cyclone outweighs the damage wrought by all the tornadoes that ever twisted across Curry's state."

An extensive loan exhibition was arranged for the opening. More than 10,000 persons visited the Wichita Art Museum during its first week and 3,000 in the second.

Walker Galleries Open

Maynard Walker, for six years connected with the Ferargil Galleries, announces the opening of his own galleries at 108 East 57th Street, New York. The initial exhibition, mysteriously entitled "Six American Masters," will open on Nov. 4. Who the "six" are is being kept secret until the formal opening. Mr. Walker will act as the sole authorized dealer for the famous "American Scene" trinity—Thomas Benton, John Stuart Curry and Grant Wood. Although the firm will have the productions of these men as a cornerstone of policy and will specialize in American

art, it will not confine its activities to this field alone, but will exhibit works of any school that is deemed worthwhile.

Numerous interesting shows are booked for the coming season. Following the opening exhibition of "Six American Masters," there will be a showing by a group of younger American painters who have not exhibited before. On Dec. 9 will be opened the first New York exhibition of ceramic sculpture by Russell Barnett Aitken of Cleveland, noted not only for his fine craftsmanship but also for the humor he instills into his figures. Solo exhibitions by Doris Lee and David McCosh are scheduled for later in the season.

The Shore Line of New York

The shoreline of Manhattan is given much consideration in the opening exhibition at the International Art Center in the Roerich Museum, New York, entitled "The Docks, Bridges and Waterways of New York." This unusual exhibition continues until Nov. 4.

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Present and former Wisconsin artists will exhibit at the Second Annual Wisconsin Salon of Art sponsored by the Wisconsin Union and the division of social education of the University of Wisconsin, Oct. 31-Nov. 25 at the Memorial Union Building.

Thomas H. Benton, John Shapley and Cameron Booth form the jury of selection and award. Prizes are offered for the most meritorious work exhibited and in each class of entries. Blanks must be returned by Oct. 25. Information may be secured by addressing the Gallery Committee, The Wisconsin Union, Madison, Wis.

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Denver's 24 Acquisitions of Paintings Since Jan. 1 Show Verve



"Still Life," by Victoria Dubourg.



"Connecticut Landscape—Winter," by Ernest Fiene.

Among the most interesting of the many acquisitions made by the Denver Art Museum during 1935 are two still life studies, one an early Cézanne, the other a work of Victoria Dubourg, wife of the famous 19th century French painter, Henri Fantin-Latour. These two canvases, with eight others, were presented anonymously to the museum by an Eastern collector in memory of the late William D. Lippitt. Another important acquisition, reproduced on this page, "Connecticut Landscape—Winter" by Ernest Fiene, points to the catholic taste which is guiding the director and trustees in building up Denver's collections. The Fiene was purchased through the Downtown Galleries of New York.

Although a painter of considerable note in her own right, Madame Fantin-Latour, who died in 1926, spent virtually all her career in fostering the reputation of her husband and perpetuating his fame. After his death in 1904, she gave all her time to this task, ascertaining the whereabouts of all his pictures and methodically cataloging everything that had to do with his work. Frederick S. Bartlett, assistant to the director, writes of her own work in the *Rocky Mountain News*: "Although an exquisite painter of flowers, whose work bore a definite personality of its own, she came under her husband's influence to such an extent that she always signed her pictures with her maiden name, lest they be thought spurious Fantins."

"This particular 'Still Life' is delicately and superbly painted, which, although again it shows the unquestioned influence of her husband, is marked by certainty and exquisite taste. It is charming and evanescent in color, and the flowers look almost as if they might have been breathed upon the canvas."

Since Jan. 1, 1935, twenty-four pictures have been added to the Denver Museum collections,

12 of them by direct gift and 12 purchased through the Helen Dill trust fund. Donald J. Bear, director of the museum, explains in the *Rocky Mountain News* why the bulk of these accessions are from the brushes of painters with "big names." His problem is that of all small museums.

"With a limited fund at our disposal," writes Mr. Bear, "we feel that it can hardly be used for experimental purposes. No one admires more than the writer the experimental collector and the collector with the gambler's instinct, and, above all, the collector who buys a picture for the best and most valid reason that he wants it. But human nature being what it is, endowed as it were with the gift of error, building a public collection does not fall in the joyful category of personal gratification. In other words, you may know what you like, but you don't always buy it, because there are a lot of people who also know what they like and it's something different."

"Reactions to pictures are very queer indeed. People listen to Beethoven with the strict intention of hearing Beethoven and nothing else. They have the fallacy of becoming irritated when it appears that a painter looks precisely like himself and doesn't even resemble in one picture the affable attributes of the first half-dozen names of artists who rush into their heads. Their answer is most happily fulfilled in the salon

picture, the worst of the Bolognese eclectics or some of our thinnest moderns. There is a kind of superstition that the art of painting in each canvas should tell completely every known fact about the subject, should exhaust every emotion—should satisfy, I believe, is the time-honored phrase.

"America is supposed to be the country of 'be yourself'; the heady, archaic manners of unspoiled youth, and that sort of thing is looked upon with approval and delight. The 'be-yourself' attitude on the part of the painter is the last thing we wish to discourage."

"It always seems curious that pictures are sometimes, and often, disliked for lacking qualities and attributes which the painter couldn't and wouldn't have dreamed of suggesting. A fine picture generally says one thing rather completely, with a certain force or impact depending upon a number of unrelated facts concerning the artist personally. We never heard of a novel being recommended because it almost identically resembled some other novels; nor are composers particularly admired because they have abridged the works of other composers, unless doing it for a definite purpose. However, it seems that many people like painting to remind them of a very limited number of other painters, and that they thereby would deny differences in personality and progress, if there be such a thing."

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The Rental Issue

[Continued from page 11]

Both museums and artists have felt the economic stress of the past six years. The situation for the artist, however, is more pressing, more immediate. If the artist is to continue his creative life, he must refashion the old conditions of his existence into new conditions that will furnish him with the necessary substance for his work. The action of the Society in passing the Resolution on Rental Policy is evidence that the old conditions are no longer tenable. These conditions are bound up with customs that, until now, have never been questioned. There was no need great enough to question them. One director of a museum has written to the Society stating, "It has been customary for us to pay a rental charge on exhibitions which we secure from various sources, such as the Museum of Modern Art, the American Federation of Arts, the College Art Associations, etc." This charge has been customary because the associations sending out such exhibitions have rightly desired to cover their expenses. The artist, on the other hand, has not, until now, requested a fee for the exhibition of his work. This fee would help him defray his expenditure for canvas, paint, framing, etc. That the artist should do so now, is a fact that is sympathetically understood by many museum directors, but seemingly impossible to comply with because it is a factor that had never to be reckoned with before. To quote again from a letter which the Society received from the director of a museum, "To be absolutely realistic, it has been found too easy in the past to have loan exhibitions for nothing but the cost of transportation and insurance. This may be unfair but it is a fact." This fact the artist is endeavoring to change, not from an idle wish, but because it is absolutely necessary to do so.

In view of the seriousness of the issue to the American artist, the cost to the museums of the proposed rental cannot be regarded as an insuperable financial hazard, particularly when this cost is compared with the heavier costs of other museum activities. On this point an insurance company has supplied the Society with comparative figures. The insurance cost for an American painting valued at \$1,000, to be shipped from New York to Cleveland and exhibited for one month in a fireproof museum is about \$5. The insurance cost on a painting by an "Old Master" to be shipped and exhibited under the same conditions is about \$100. It goes without saying that even with the maximum rental fee of \$10 for the month, added to the insurance cost of the same American painting, the resultant figure would be but a fraction of the cost of exhibiting the "Old Master." The rental fee is an added cost, but one which serves a cause that the museums could justly sponsor.

Mr. Taylor states in his letter that he had hoped that some satisfactory compromise might be arrived at between the Society and the museums. The Society regrets that it has not had an opportunity to discuss such a compromise. In its letter of May 14, addressed to museum directors, the Society informed the directors that the question dealt with in the resolution on rentals had been discussed at meetings of the Society for two years prior to the adoption of the resolution; that the resolution had been finally adopted by an overwhelming majority after much thought and weeks of work on the part of the Committee on Rentals established by the

Society. The letter further stated that the Society realized the necessity for careful adjustment of all details of the rental policy and that the Society had elected a Committee for the purpose of conferring with the organizations affected by the resolution to the end "that through cooperation we may attain that which is good for all those concerned."

The Society approached the Association of Museum Directors in the same spirit. Mr. Richard Lahey and the writer of this letter were chosen by the Council of the Society to present the Society's position to the members of the Association of Museum Directors at one of their meetings last spring. The Association declined to receive the Society's representatives. The Association did, however, consider the resolution and under date of June 10 the Society received a communication from Mr. MacLean, Secretary-Treasurer of the Association, the sense of which was, that the Museum Directors were opposed to the rental policy. Nothing in the communication indicated that the Museum Directors considered that a compromise was possible or considered by the Directors. The Museum Directors, so to speak, washed their hands of the question and to date the Society has received no response to its efforts to discuss the question sympathetically and co-operatively with the organizations affected by the resolution.

The reason why is apparent. None of these institutions take kindly to the additional burden which the policy of the resolution would throw upon them. While the individual rental fee is admitted to be modest, many institutions claim, as does Mr. Taylor with respect to the Worcester museum, that it would be economically impossible for them to bear the aggregate of the modest individual fees. As Mr. Taylor states it is a question "of dollars and cents."

It is not economically impossible for the museums to bear the cost of the proposed rental because the museums do not have the funds, but because the museums are accustomed to use their funds for other purposes. To again use the Worcester Museum as an example, Mr. Taylor states that "purchasing funds are given and bequeathed to institutions for general purposes." One would surely suppose that under such conditions, since the funds are not restricted, a small portion of these funds could be used for the benefit of the living American artist. But no, says Mr. Taylor: "The usual interpretation is to consider these funds a means for acquiring the greatest objects possible that have proven throughout the centuries to be of outstanding worth." Mr. Taylor states that the public demands such an interpretation. But with all due deference to Mr. Taylor, wouldn't it be more accurate to say that that is the custom which the museums have followed. The acquisition of objects of proven worth is a laudable activity. The encouragement of living American art is also a laudable activity. No real culture can exist in this country unless the latter is encouraged as well as the former.

Figures have been quoted to the Society as to the sums of money spent by museums for the purchase of contemporary American art as well as with respect to the exhibition sales resulting from American shows sponsored by museums. Mr. Taylor quotes the same figures. I have already indicated above how little apparent financial benefit the living American artist derives from the activities of the museums. The Worcester Museum again serves as a good example. To prove the interest of the Worcester Museum in contemporary

Good Conservative Work Absent at Seattle

Something deeper and more significant than surface presentation and attractiveness is found in the 21st annual exhibition of the Northwest Artists, remaining until Nov. 3 at the Seattle Art Museum. According to Kenneth Callahan, assistant director of the museum, there is apparently no conservative work of any distinction being done in this region; and what work is being turned out by these painters who are content to remain in the well-defined channels is increasingly empty.

The younger painters received the greatest praise from Mr. Callahan, especially Morris Graves, whose "Morning" was awarded the second honorable mention. Guy Anderson, described by Mr. Callahan as "a disciple of Graves," was awarded the \$100 Katherine B. Baker Memorial Prize, donated by the West Seattle Art Club, for "Still Life." Stating that it lacked a conviction found in Graves' work, Mr. Callahan described it as being "beautiful in color and pleasing in pattern, but nevertheless slight, if decoratively charming." The second prize of \$50, awarded by the Seattle Art Museum, went to a large semi-abstract landscape, "Granite Falls," by Peter Camfferman; the first honorable mention in oil was given to Andrew McD. Vincent for "Spring Landscape," and the third honorable mention was awarded to the oil "Flowers" by Thomas Gibson.

"Man and Animal" by Dudley Pratt, reproduced above, was awarded the \$50 first sculpture prize, donated by the Music and Art Foundation. Pratt's work was so highly thought of by Mr. Callahan that he regretted that all three prizes could not be given to him. First honorable mention in sculpture went to Lawrence King Fraley for "Enigma," and the second honorable mention was given to "Lament" by Frances Hedges.



"Man and Animal," by Dudley Pratt.
First Prize in Sculpture.

A still life by Elo was awarded the \$75 first prize in water color, and first honorable mention went to a surrealist tempera painting "Beach," by Malcolm Roberts, described by Mr. Callahan as being "very well painted, with a nice sense of space and pattern." The second honorable mention in water color was given to J. H. Fitzgerald for "Manana, Jaurez."

American Art Mr. Taylor states in his letter that while sales to private individuals have been negligible, the Trustees of the Museum have appropriated during the past forty years more than \$200,000 for the purchase of contemporary Art. Last spring the Society had prepared for its information from the sources available, a survey of museum purchases. According to this information the Society found that for the seasons 1929-30, 1930-31 and 1931-32 (the season 1933-34 was not listed) about thirty-four objects and groups of objects were purchased by the Worcester Museum: Egyptian, Mexican and Chinese Pottery; Ivories; Italian, French and English Paintings; Flemish Wood Carving, etc. Also included, according to this information, was the acquisition of the work of five American artists: Bellows, Eakins, Sargent, Noguchi, Dorothy Thurn; only two of whom are living. It is obvious from this that for the seasons 1929-30, 1930-31, 1931-32, the living American artist had little support from the Worcester Museum.

It is no wonder then, in the face of these facts, that the living artists feel strongly that they deserve some compensation for the use of their work, which often is gone for months, and frequently is returned with badly damaged frames, or other injuries. Thus far they have received comparatively little, private sales are rare, prizes go to few at best, and the extent of the purchases has just been indicated.

There remains publicity—Mr. Taylor as well as every one else stresses this fact. The inference is that the publicity accompanying the exhibition of contemporary work brings

economic returns to its beneficiaries. The overwhelming vote in favor of the rental resolution by the members of the Society, certainly a representative group which has received the benefit of this publicity, is best proof that publicity has not brought the economic returns which have been and are attributed to it.

The rental fee, the Society estimates, would average about \$6.61 per work per month. With the sliding rental scale which the Resolution provides, this average figure can be reduced by the sponsors of exhibitions and made to conform to their available budgets. The cost in reality need not be very high. In the same connection it is stated that the necessity to pay a rental fee would eliminate from exhibitions all the younger struggling artists. This upon examination does not prove to be a very sound argument. If the expense of an aggregate of rental fees is to a museum an element in the decision, the heaviest cost to the museum would be in the inclusion of those artists whom Mr. Taylor calls the "big shots," whose works require the maximum rental fee of \$10 per month. The younger struggling artist can command only a moderate price for his work. The rental cost on such work would be such a negligible factor, that it could not be a reason for his exclusion.

It is unnecessary to discuss the point made by Mr. Taylor that the Society's rental policy represents the view of a "fashionable New York Coterie." The members of the Society represent various artistic trends and reside in various sections of the country. The rental

[Concluded on page 27]

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"Three Toreadors," by Edgar Bohlman.

Edgar Bohlman, a new name in American art, is making his debut here at the Marie Sterner Galleries, New York, with a group of 21 water colors of Spanish and Moroccan subjects. Born in Cottage Grove, Oregon, this 33 year old painter was awarded one scholarship and then another before he became active in New York designing for the American Opera Company, and the Theatre Assembly. Since then he has been living and working in Spain. Bohlman has had two one-man exhibitions in Paris and has exhibited in Casa Blanca, Rabat and Tangiers.

The night life in Spain and Morocco has captured the attention of the artist, and in his present showing, which remains until Oct. 26, vigorous dancers, happy drinking companions and sailors have assembled in the cheerfully lighted cafes. With nervous and energetic brush strokes, Bohlman has caught the spirit and movement of typical street scenes and the jaunty indifference of crowds. His work is an interesting mixture of boldness and detail.

As may be noted in "Three Matadors," reproduced above, Bohlman is much concerned with the floral detail of costumes as well

as the authentic decorations to be found in the cafes. Some of the figures may tend to become somewhat stylized and in some of the water colors a few theatrical touches may be noted, but as a whole the show is both attractive and promising. Bohlman has returned to his native land and hopes to remain here to paint subjects that appeal to him as characteristic of this country.

A New Art Gallery

A new art establishment makes its appearance on New York's famous street of art with the opening of the Guild Art Gallery, 37 West Fifty-seventh Street. The founders, Anna Walinska and Margaret Lefranc, are both represented in the first group show, which continues until Oct. 26. Other exhibiting painters are Boris Aronson, Don Forbes, Philip Reisman, Henry Major, Arshville Gorky and Ary Stillman. Sculpture includes the work by Ben-Shmuel and Rosa Newman.

In explaining its place in the art world, the new gallery says it plans to exhibit, without charge, the work of contemporary artists, whether known or unknown; to develop, through a receptive audience, a better understanding of creative expression and the problems of contemporary society; and to illustrate the relationship of painting with the other arts.

Sadakichi Will Lecture

"What Are Politics Doing to Art" is the title Sadakichi Hartmann, veteran American art critic, has chosen as his title for a talk he will give Oct. 18 when he officiates at the opening of the East Side Art Center, 337 East 11th Street. This institution aims to bring to the underprivileged some appreciation of art, and Sadakichi Hartmann has felt that it is a great movement toward beauty and that it should be encouraged.

For the event artists are especially invited to come and bring their sketch pads, since Sadakichi is a model who has been painted by many artists. He will pose as he talks and may give more than one informal lecture during the evening's entertainment, which will last from 7 to 11. Admission is 25 cents.

Old and New

One of the major exhibitions planned by the College Art Association is being held at the Grand Central Galleries, New York, until Oct. 19 when it will start on a tour of the country. It is composed of the work of artists included in Volume I of the Index of Twentieth Century Artists which the College Art Association has been publishing monthly for nearly two years. Since Whistler, Homer, Ryder and Eakins belong to the beginning of the century, the list of exhibits is greatly varied with the work of these four older men ranged with such moderns as Marin, William Zorach and Maurice Sterne.

Museums, private collectors and galleries have been instrumental in organizing this comprehensive showing which at its conclusion will go to the Springfield Museum of Fine Arts of Springfield, Mass., and then to the Dayton Art Institute. Other artists represented are George Bellows, Alexander Brook, Ernest Fiene, Edward Hopper, Morris Kantor, Bernard Karfiol, Rockwell Kent, Leon Kroll, Yasuo Kuniyoshi, Jonas Lie, George Luks, Paul Manship, Gari Melchers, Augustus Saint-Gaudens and Henry Schnakenberg.

Bade Joins Rains Galleries

After 27 years with the Anderson Galleries and the combined American Art Association-Anderson Galleries, Anthony N. Bade has joined the Rains Galleries, New York. Mr. Bade is especially well known to the book and print buying public all over the country, as he has conducted practically all the important sales of literary and historical properties for the past 15 years. During that time he has officiated as auctioneer in the selling of more than \$10,000,000 worth of rare books, prints and autographs.

Mr. Bade's first appearance with the Rains Galleries will be as auctioneer at the dispersal of the private collections of the literary property of Thomas C. Watkins of Deland, Fla., and the library of a collector of Morristown, N. J., the evenings of Oct. 17 and 18. The sale includes first editions of American authors, inscribed books, extra-illustrated works, fine bindings, historical Americana.

Where Was Rembrandt?

Gilbert Stuart, Pablo Picasso and Paul Klee were among WPA artists arrested while picketing the *Mirror* plant to protest Hearst's attacks upon them, the police blotter reveals. —New York Post.

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Criticizing Craven

Almost every time Thomas Craven writes on art somebody gets "mad." The usual number of repercussions came from the article entitled "Effeminacy," from which THE ART DIGEST reprinted some of his ideas on "sensitive hands" as opposed to "strong working hands" for artists, and from the short quotations on color headed "Aesthetic Prattle." Printed below are two of the most interesting and provocative of the comments.

Howard Putzel of the Stanley Rose Gallery, Hollywood, writes: "I have just read with interest the 1st October issue of THE ART DIGEST. Very disappointing to me is the article titled: 'Effeminacy,' with a quotation from Thomas Craven and conclusions drawn therefrom.

"In the first place, this consideration of 'sensitive hands' or 'big working hands' was dropped about twenty years ago, except in the cheaper type novels and the more frustrated types of art criticism. So far as Mr. Thomas Craven is concerned, this consideration of hands is a trifle more up to date than the majority of his theses, which customarily take attitudes that were popular sixty years ago. (Not that I mean to indicate that Mr. Craven is always wrong; it would take a definite negative, almost 'surrealiste,' genius to achieve that.)

"With regard to the paragraph on Picasso, and its significance: certainly it is known that only a small minority appreciate a new expression—or a new manner of expression—in any of the arts. It is even doubtful that a majority appreciates traditional, classic masterpieces; and it is more likely that this majority does principally appreciate the tenacity of the traditions themselves rather than the pictures that evoked the traditions.

"A work of art cannot be judged by the number of persons who appreciate it, but by the quality or profundity, and intensity, of the appreciation it stimulates. (I do not believe this statement is original with me, but cannot remember who published it).

"As to Picasso versus Hogarth: he is not as fine an illustrator, but it seems to me that he is a more profound and original painter, diabolism or none. Either Picasso's 'blue period' or his 'pink period,' alone would rank him as a greater painter than Hogarth.

"It is quite true that about fifteen years ago the more affected intellectuals praised almost nothing that they could understand. But this period fortunately has passed. These same people are now safely shelved with the rather eclectic 'Americana School.'

"The above is for publication, if you care—or dare—to use it."

Hilaire Hiler, artist and author of "The Technique of Painting," takes exception to "Aesthetic Prattle." "The article in your 1st October number, which quotes Mr. Thomas Craven's writings on the subject of color is very interesting," he writes. "As I am a 'quack psychologist' and a 'demented modernist painter,' it is intriguing to me to hear a self-appointed Pooh-Bah condemn himself so cleverly.

"He says that (to him) 'A patch of red or blue by itself is no more than a meaningless smudge.' In the next sentence he admits that 'minds given to aberrations can read anything into smudges.' It seems rather pathetic that after all these years, we must, just because of Mr. Craven, class Leonardo Da Vinci with these demented and aberrated modernists. Da Vinci, as anyone who has taken the trouble to read his writings must know, had a passion for smudges, and on his own

"Just One Girl" Dominates Show by Friesseke



"The Little Salon," by Frederick C. Friesseke.

Portraits and figure subjects make up the larger part of the recent paintings by Frederick C. Friesseke being shown at the Macbeth Gallery, New York, until Oct. 21. With the exception of one Florida landscape and two small flower subjects, the show is given over to a young full faced girl with a braid around her hair and plump arms, who keeps herself pleasantly occupied in the house whether she is sewing, reading or writing. All of these attitudes have been sensitively recorded by

admission could read anything he wanted into them.

"Color has no language of its own," continues Mr. Craven, "and no value in art unless it is related . . . to recognizable objects which are part of our daily lives."

"How appropriate the title 'Aesthetic Prattle' is as used with his high class and sensible pronouncement, I must leave to the judgment of all those who love color in abstract design whether it be in an oriental rug, a Ming vase, the tiles of the Alhambra, or any other of the myriad of beautiful objects which are definitely 'part of our daily lives' but which fail to fall within Mr. Craven's limitations.

"What we need are a few 'demented modernistic' critics! They might think that a patch of red or blue could be something more than a 'meaningless smudge.' Perhaps some of them could even read something into it. They might even believe that color has a language of its own which is possibly autonomous. It might even have some value in art for its own sake.

"Mr. Craven is full of common sense in his subtle journalistic way. He undoubtedly, as he modestly pretends, knows more about art than his 'demented modernists and quack psychologists.' The trouble with him and his school is that they are too common, literally and figuratively. America must have some uncommon critics in the line of that great modern critic, Charles Baudelaire. He also, on his own admission, was demented enough to read anything into a smudge. What is crying, terribly, desperately needed is a little imagination; demented or otherwise."

Friesseke in his cool gray tones of thinly brushed paint.

If there is a lack of variety in having the same model posed so often, there is compensation in Friesseke's handling of textures and his keen observation of interior arrangements. The artist concerns himself with materials and subtle light effects, often employing printed and dotted fabrics to relieve a bare area or to complete a design. Particularly appealing is the little girl with the red hair trying to hit the right notes on a giant piano, and the school girl in a pinafore.

Art a Flight from Death

Art is a flight, not from life, but from death—Isabel Paterson, *Epigrams of the Week*.

MALLET'S INDEX OF ARTISTS

by

Daniel Trowbridge Mallett

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Longfellow Relics



Longfellow's Windsor Writing Chair.

Several pieces of furniture and household objects once owned by the poet Henry Wadsworth Longfellow in Portland, Maine, his birthplace, are included in the second part of the collection formed by Hyman Kaufman, to be dispersed at the American Art Association-Anderson Galleries the afternoons of Oct. 25 and 26, following exhibition from Oct. 19. Among the Longfellow items are an unusual painted Windsor writing armchair, reproduced herewith, two mahogany bedside tables, a chest of drawers with shaving mirror, and seven Windsor side chairs. An affidavit, signed by Emma C. Farnell, secretary to G. Wadsworth Longfellow, certifies that the articles "were the property of Henry Wadsworth Longfellow and were at the poet's home and birthplace in Portland, Me."

Colonial and later American furniture and decorative objects ranging from the turn of the 18th to the early 19th century make up the bulk of the sale. New England 18th century furniture of the so-called block-front variety is exemplified by two fine examples, one a Goddard carved mahogany secretary and the other a writing desk with claw and ball feet. Another outstanding item is a fine Chippendale carved mahogany side chair.

A mahogany and bird's-eye maple sideboard bearing the characteristic workmanship of John Seymour of Boston, and a pair of mahogany Pembroke tables attributed to John Townsend are choice examples of late 18th century Hepplewhite inlaid furniture. A Sheraton carved and gilded over-mantle mirror of about 1805 undoubtedly is the work of Samuel McIntire. A gracefully carved mahogany couch is attributed to the same master craftsman. A notable piece among the early American silver is a graceful three-legged bowl with flaring rim made by William Cowell (1682-1736). Paul Revere, Sr., is represented by two silver rat-tail spoons, and his son by a tablespoon with foliage motif.

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Paint Symbols

Probing the problems of symbols as vehicles for conveying the artist's reaction to the layman, Glenn Wessels, writing in The Argonaut, cites the difficulty of choosing symbols which will be understood by the gallery-goer. Unless the artist can express himself in a "universal language" or until the layman learns to see in terms of symbols, "objective symbolism," in favor today, must remain unintelligible. Sufficient plastic interest, then, may be demanded of works of all art. Mr. Glenn Wessels:

A symbol (referring to our Funk and Wagnalls) is "something that stands for something else." The fitness of a symbol then depends upon the degree to which it successfully carries the meaning of something else and all universally effective expression is dependent upon the use of such symbols. A universal symbol would be one the meaning of which was understood by every one.

Painting and drawing are from the very beginning intimately concerned with symbolism. The very business of "creating the effect of relief where there is nothing in relief," as Leonardo puts it, is a matter of using lines and spots of pigment on a flat surface in such a way as to stand for the third dimension of volume and space. The most naturalistic of painting is in this sense symbolic. But painters, particularly at present, are not satisfied to stop here. As Kandinsky put it: "The artist must have something to say, for mastery over form is not his goal, rather, his goal is the adapting of form to its inner meaning."

Here is where the trouble starts. The layman may understand the space symbols sufficiently to discover objects in space in the painting, but too often the objects discovered do not carry the meaning for him which the artist has read into them. With eye unattuned to plastic rhythm—about the only universal quality left to painting—and with mind insistent on commonplaces, he roams the galleries helpless to find anything in the unreadable symbols presented to his gaze. Even the public mural painting, which makes a more or less definite attempt to speak his language, often puzzles him. If the test of art is to lie with him—if universality in this sense is the goal, then there is little, if any, "universal art" created today.

Perhaps we shall have to wait for an age when a communal spirit has created again a set of symbols which the painter and sculptor may use. When every child was schooled in the qualities and habiliments of every saint and demon, the painter and sculptor had ready at hand an almost universal symbolic language. Just as the Greeks knew their gods, modern man must come to recognize the visual symbols of the forces which control contemporary life. Certain such the cartoonists have found, but they are a sad set of gods indeed. Until then the artist must struggle along the best he may, and be accused of vagueness when he attempts to image other than commonplaces. Unless the work presents sufficient plastic interest, objective symbolism can not be expected to give it sufficient excuse for existence.

Plaza Auctions



"Girl With Glove," Sir Martin Archer Shee.

As the 1935 auction season gains its stride, the Plaza Art Galleries, New York, announce their current and future sales. Now on exhibition are paintings from the estate of the late Edward L. Norton and fine household furnishings belonging to the late Ethel Leary to be sold on the afternoons of Oct. 16, 17, 18 and 19.

"Portrait of a Young Girl" by Sir Martin Archer Shee, 1769-1850, an Irish painter strongly influenced by Lawrence in his early work but possessing a distinctive individual quality, is reproduced from the Norton collection. Other outstanding canvases include a Hoppner, "Portrait of Capt. John W. Wilson," Sir William Beechey's "Portrait of the Duke of Wellington," and, by Jean Baptiste Greuze, "Head of a Girl."

Among the objects from the Leary residence are some semi-precious stone lamps, rare Chinese porcelains, a silver tea service and a tapestry from the Manufactory of Brussels representing Juno and Echo. Furniture includes a number of fine period pieces.

Currier & Ives lithographs and other American prints and Americana in the collection of the late Charles D. Wilson, Southampton, L. I., will be sold at the Plaza Art Galleries, the evenings of Oct. 23-24, after exhibition from Oct. 20.

Another sale comprises ancient Roman glass, Rakka, Persian, Hispano-Moresque, Rhodian and other Near Eastern potteries, Chinese and Japanese potteries and porcelains, paintings, prints, snuff bottles, jades and kakemonos. These are to be auctioned Oct. 25, at 2 P. M.

A Collector's Gift of Singers

The two paintings by William H. Singer, Jr., recently hung in the reception chamber of the Norwegian Legation at Washington, as told in the last issue of THE ART DIGEST, were presented to the legation by a prominent Pittsburgh collector and friend of the Norwegian Ambassador.

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The Art of China

[Continued from page 9]

els. A distinguished product of this period is the Precious Stone Red (pao-shih hung) traditionally but incorrectly believed to have been made from powdered rubies. A tendency toward "sophistication" in form and decoration continued through the following Ch'ing (Manchu) Dynasty, until the extreme of craftsmanship and technical skill was reached, finding expression in pieces of marvellous dexterity known as "devils' work" (kuei-kung) but losing the serene beauty and dynamic symmetry of the early pieces.

All three periods are worthily represented in the three hundred and fourteen pieces of the porcelain section. An interesting exhibit is a lovely Narcissus-pot of Sung Ju ware, inscribed with an Imperial ode, which was sent by the Emperor of the Yung-ch'eng period (A. D. 1723-1735) to the "porcelain city" of Ching-tê Chên, so that the master potter Nien Hsi-yao might copy its peerless glaze. A specimen piece with the reproduced glaze is also included, and thus is marked an interesting chapter in the history of ceramics.

The premier Chinese art is represented by more than one hundred and seventy fine paintings and examples of calligraphy; these being closely allied arts in the Chinese mind. The earliest examples are attributed to the Tang Dynasty (A. D. 618-906), but (with one or two possible exceptions to the rule) it is hardly conceded that any fully-authenticated Tang paintings exist other than the Buddhistic paintings found by Sir Aurel Stein in the treasure cave of the Thousand Buddhas at Tun-huang in Chinese Turkestan. In the productions of the Sung period critics are on surer ground, and fifty-five Sung paintings are included, among which are two by the Emperor Hui Tsung (reigned A. D. 1101-1125). This unfortunate monarch was one of the most enthusiastic patrons of the arts China has ever known. In 1125 he was taken captive by the Tartars; his brilliant Academy of Painting was dispersed and a large part of his great collection of pictures destroyed.

Probably the most spectacular of the paintings is the famous scroll "A Myriad Miles of the Yangtze," by Hsia Kuei (c. 1180-1230 A. D.). This great picture, a narrow horizontal scroll of thirty-eight feet in length, shows the convolutions of the river in a manner impressively contemptuous of what we consider the laws of perspective. This picture forms one of the national treasures of China, and is certainly noteworthy even in such exalted company.

Yüan and Ming pictures number eighty-four, and those of the Ch'ing Dynasty twenty-nine. In the Yüan section is shown an album of pictures of the Mongol Emperors, including the formidable visage of Genghis Khan, world conqueror. A companion book of Yüan empresses is interesting for the fact that as the artists were not permitted to see the ladies, a representative assortment of pictured eyes, noses and mouths were submitted for approval, the "portraits" being later built up from the acceptable features!

The Ming and Ch'ing sections include many names great in Chinese art, worthily represented by outstanding works. Among the latest artists is the Emperor Ch'ien-lung (A. D. 1736-1795), himself one of China's greatest rulers and noted as a scholar and patron of art. The list ends with the work of "Lang Shih-ning" (Guiseppe Castiglione), an Italian Jesuit who worked in China under the patronage of the Emperor Ch'ien-lung.

Among the exquisite minor arts of China

Leech's "Back Porch" Wins Praise at Show



"Back Porch," by Hilton Leech.

Variety in workmanship as well as subject matter made the annual water color exhibition at the Morton Galleries, New York, a lively event. Among the 25 exhibitors was Hilton Leech, art instructor at the Ringling School of Art and director of a summer art school at Anagansett, L. I., whose "Back Porch" is reproduced above. Melville Upton of the New York Sun was favorably impressed, remarking that the water colors "make a brave showing and, generally speaking, hold to a higher level than ever attained there before. In so capricious a medium as water color how you say it has a way of seeming more important than what you say, and in the former respect there is not a little in the present display of lively interest."

The art critic of the New York Post considered that "Charles Martin's terse observations on forms in landscapes are the strongest works in the show. There is a lot of dash in the color of Josef Lenhard, soft tonal qual-

ity in Gregory Ivy's work, and an evident debt to John Marin in Muriel Mason's painting." Carlyle Burrows wrote in the New York Herald Tribune: "Methods of approach are as varied as the subjects treated, and the latter cover a broad range from California to Nova Scotia to Mexico. Joseph Hauser's 'Siesta, Taxco,' with its fresh color handling and life interest, is above the average water color. Hilton Leech's 'Back Porch' has style and a touch of humor. Then there is Frank Wallis's strong study of Haitian Negroes sorting coffee which establishes aesthetic kinship with Pop Hart."

At present and until Oct. 26 the Morton Galleries are showing a group of 19 paintings of "People of the South," by Bertha Herbert Potter. Well known for her portrayals of Negro types, Mrs. Potter indicates in her work a sympathetic understanding for these happy, singing and praying children of the Southland.

to be displayed are twenty-nine examples of k'o ssü (silk pictures); some as early as Sung times. The finely carved red lacquer of Peking, made in the Imperial workshops, is included; also cloisonné and painted enamels, many pieces being enamelled on pure gold.

A very interesting item is a group of throne-room furniture. This includes a teakwood throne with cloisonné enamel decorations and with a gold lacquer footstool, a writing-table of teak and a superb palace screen. The desk furniture includes a famous inscribed ink-stone almost a thousand years old, three white jade Imperial seals, a water container and a seal vermilion box of the same material, a writing brush with jade holder, an arm

rest of rare wood, a tablet of Imperial ink and a flower vase of exquisite Sung porcelain.

This unique collection has been selected by an international committee from among the many treasures of the Peking Palace, and is made available for the exhibition through the courtesy of the Chinese government as a step in the desired closer understanding between Europe and China. Since Europe has been profoundly influenced by Chinese designs and methods since the seventeenth century, it is likely that the present exhibition, the largest and most important of its kind to be held, will give a new impetus to the use of motives and colour schemes from China in decoration.

Among the Print Makers

Blampied's Farm Life Etchings Shown Here



"Cider Drinkers (Country Cider)." A Drypoint by Edmund Blampied.

Farm life and the peasant folk of the Isle of Jersey make up the exhibition of etchings and drypoints by Edmund Blampied, distinguished English etcher, at the Guy E. Mayer Gallery, New York, until Oct. 26. Born and bred on a Jersey farm himself, Blampied shows a first hand knowledge of the plodding farm horses and these simple and rustic people from intimate experience. Already proclaimed as a master of his craft, these prints recall again Blampied's spontaneity of line and his keen perception of character and human foibles. The artist has gone into the barnyards and kitchens, catching the good-natured housewives at their duties and gossip; and the farmers in their lighter moments, as in "The Cider Drinkers," reproduced above.

Up to the age of 15 Blampied had never seen a town. But, as Malcolm C. Salaman explains in his "Modern Masters of Etching" series, "he had not wanted the experience, for he found all his interests among the local folk of the farmsteads, the field-labourers, the seaweed gatherers, the strangers that would come from Brittany and Normandy to help

the islanders during the potato season.

"All these he would watch with his boyish eyes affectionately observant, and draw them with primitive artistic impulse, ever alert for any humorous aspect of personality or incident, nor refraining even from kindly caricature. But, much as he delighted in the peasant-folk amid whom he was reared, it was to the farm horses and the cattle that his heart went out with peculiar understanding and sympathy, and whenever an opportunity offered to lend a hand with these, whether on the parental farm or a neighbour's, he would gladly seize it, and increase his knowledge of the beast's nature and anatomy by closely observing, with subconsciously a draughtsman's eye, its movements of limb and muscle, cultivating thus early a habit of graphic memorising that has been the mainspring of his pictorial spontaneity."

Chicago's \$500 Print Prize

The Chicago Society of Etchers has just awarded its \$500 prize to Ralph Fletcher Seymour of Chicago for his etching, "A Paris Wine Shop." This print will be the one the society will issue to its associate members for 1935. There were 60 entries in the competition, showing unusual activity among the members. The candidate prints are on exhibition at the Roullier Art Galleries, Chicago, during October. The critics were generous with their praise.

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The Lithographic Medium

Emilio Amero, Mexican graphic artist, is exhibiting various processes of the lithographic medium at the Florence Cane School of Art, Rockefeller Center, New York, until Nov. 2. A brief gallery talk will be given the afternoon of Oct. 9 by Amero, who is now director of the Workshop of Lithography at the Florence Cane School. Examples of his work in zincography, chromo-lithography and photolithography are on view.

Well known for his technical knowledge and graphic achievements, Amero was a member of the original school of Mexican painting. He was formerly a teacher of Fine Arts in the National University of Mexico and worked with Rivera, Orozco and other pioneers of the Mexican movement on the murals in public buildings. Under his direction, the students will follow the beginnings of the lithographic process to the present day. To gain a thorough knowledge of the medium, they will also study the geological composition of the lithographic stones and how to grain and sensitize them.

Brackman Teaches in Minneapolis

Robert Brackman has obtained a leave of absence from the Art Students League of New York, where he is an instructor, to join the faculty of the Minneapolis School of Art. Mr. Brackman, who will be in Minneapolis until Feb. 1, will teach painting and life drawing.

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The News of Books on Art

"Socialist Realism"

More in the spirit of presenting information than in subscribing to propaganda, *The London Studio* has devoted its special autumn number to "Art in the U. S. S. R." (New York, The Studio Publications, Inc., 137 pp., fully illustrated, \$3.50 in wrappers, \$4.50 in cloth).

Here a state is aspiring to direct artistic expression toward the representation of events and questions of the day. The president of the All-Union Society of Cultural Relations with Foreign Countries, A. Y. Arosev, explains that the new method of "socialist realism" is "a result of persistent and profound work on new Soviet themes, on the phenomena of living realities, combined with critical assimilation of the art of past centuries and the acquisition of real craftsmanship."

For their theoretical justification, the Soviets have but to re-read the Marx-Lenin-Stalin doctrine regarding the rôle of art in human society. "Art, as one of the 'ideological superstructures' towering above the foundations of a given system of social relationships, plays a rôle of a specific weapon for gaining knowledge of reality. Art is not an instrument of impassive contemplation or passive reflection. By the sheer logic of social evolution that is impelled by the struggle of the classes, it either tends toward a revolutionary change of the existing social order, or serves the interests of its maintenance and consolidation. There is no 'art for art's sake.' Art, at all stages of human history, has performed social functions, and, consequently, cannot be considered as something aloof from politics, from the material interests and ideology of the social classes."

Under the editorship of C. J. Holme, "Art in the U. S. S. R." presents a survey of current Soviet expression in architecture, painting, sculpture, drawing and engraving, poster and cartoon, theatre, cinema and handicrafts. Each section is prefaced with an essay by a Soviet authority who describes the aims, problems, and important activities in his field.

The Westerner will scrutinize this picture book to determine the influence of social doctrine on the artist. Does propaganda, to put it bluntly, preclude aesthetic expression? While the basic subject matter of all art knows no geography or political credo, the reproductions in "Art in the U. S. S. R." reveal a heightened social consciousness. When the themes selected are not of historic or dramatic interest (and these are dynamically conveyed—battle scenes, episodes from the life under the old or new regime, or portraits of leaders) the social element is clinched

A Book on Seurat

Daniel Catton Rich, associate curator of paintings and sculpture at the Art Institute of Chicago, presents a document on *pointillisme* entitled "Seurat and the Evolution of 'La Grande Jatte,'" one of the Renaissance Society of the University of Chicago's "Studies in the Meaning of Art," (Chicago, The University of Chicago Press, 63 pp., 60 plates, \$1.50).

"La Grande Jatte," with its 70 square feet of canvas covered in a semaphore of pigment, is one of the glories of the Helen Birch Bartlett Memorial Collection at the Art Institute. This Sunday afternoon promenade in a Paris park is one of the best known of modern paintings, but few have preceded Mr. Rich in transcending the surface interest of the canvas to an appreciation of Seurat's composition, "unable to see the picture for the technique."

Seurat himself said that while "certain critics see some poetry in my work, I paint by my method and with no other consideration." But it is Mr. Rich's thesis that "the artist in Seurat far exceeded the scientist. Always his knowledge is at the command of his feeling." Stemming from the theories of the scientist Chevreul whose observations concerning light applied not only to black and white but to the science of complementary hues as well, and from Delacroix, the god of the Impressionists, Seurat evolved his unique method of painting.

Mr. Rich's monograph reconstructs Seurat's procedure—the inspiration, the preliminary sketches and the final synthesis "wherein impressions are selected, heightened and re-composed in final form." Conte crayon drawings of the dramatis personae are included in the illustrations and from these Seurat made his translations into scintillant strokes of pigment. So perfect was his lexicon of values that much of the actual painting was done under the "villainous" gas light of his studio.

That "La Grande Jatte" is meticulous is a just accusation. But Seurat was unrelenting in his quest to capture the impression of volumes in atmosphere. Lines and forms are enfolded by light until they have an existence in themselves. "Painting," Seurat said, "is the art of hollowing out a canvas."

"La Grande Jatte" is the Odyssey of the almost dead language of *pointillisme*. Few have continued in the pure use of Seurat's system, though its influence has permeated all modern painting.

in the caption. Many artists, for instance, have portrayed a group of play-goers in a loge. G. Pimenov's painting, however, is entitled "Workers in a Theatre Box." A composition which in our dull fashion would be termed merely "Still Life" is here called "Moscow Delicacies." The portraits are of wholesome types, enhancing, as it were, the dignity of mankind.

Creative workers are absolved from the problems which harass. "They no longer depend on the whims of wealthy patrons or the tastes of a narrow circle of art lovers. In the Land of the Soviets the painter, the architect, the actor, the film producer, etc., has been relieved once and for all of the anxiety lest the product of his art should find no sale—so wide has been the demand for his works of art."

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A Review of the Field in Art Education

"Sidelight" Lends Fascination to Painting



"Chartres," by Marcel Mouillot.

"Sidelights on paintings make them more personally ours than a mere frigid introduction, such as seeing them hanging on the walls of an exhibition," writes Eleanor Jewett of the Chicago *Tribune* apropos of Marcel Mouillot's "Chartres," which was loaned by Oscar F. Mayer to the Art Institute of Chicago for an exhibition of modern contemporary paintings. In this case the sidelight was cast by Carter H. Harrison, former mayor of Chicago and an art connoisseur of international note, and the canvas emerges the brighter, "lit by the glow of his information."

Previous to receiving the friendly "introduction" from Mr. Harrison, Miss Jewett's notes on the picture ran as follows: "'Chartres,' by Mouillot . . . beautiful . . . color . . . pattern . . . calm . . . grays." Mr. Harrison gave this information: "The color is beautiful, the drawing perfect. Perhaps I like it because it is one of my favorite views of Chartres Cathedral. Mouillot is a highly intelligent, delightful young man and, like other young artists, is feeling the depression. He has a wife and young daughter for whom to provide."

To further etch the picture of the artist as a human being with the average human being's hopes and fears, successes and failures, Mr. Harrison gives the following biographical items: "A native of France, Mouillot is 42 years of age. On completing his baccalaureate he was compelled to abandon his art studies to earn a livelihood at various avocations, as a type compositor, a press-

man, a solicitor for art journals. He served throughout the war first as sapeur-mineur in an engineering corps, later as an artilleryman. Seriously gassed, he returned to service in an ambulance corps where he made contact in circumstances at times tragic, with American volunteer units. 'Charming chaps,' he says, 'always in their haversacks abundant supplies of chocolate and tobacco which we Frenchmen, *helas!* only too frequently lacked.'

"Frequent gas intoxications brought on in 1919 a severe illness; he was forced to spend four years at St. Tropez in the Midi where everything in the way of work was abandoned except painting. The sea, which he has always loved, is his favorite theme. In 1930 he made a round-trip voyage of 104 days on a freighter to the island of Reunion in the Indian Ocean with landings at unheard-of nooks and corners,—a fascinating life of cyclones, a typhoon and a shipwreck."

Miss Jewett sums up: "With this sidelight on the personality of the painter, and this kindly comment on the picture, you can scarcely help but pay keener attention to 'Chartres' by Mouillot when you find yourself in the modern loan gallery. You will not be disappointed. The painting is exceedingly lovely. Perhaps it will serve as an opening wedge to a larger showing of Mouillot's work here."

"Enjoy Your Museum" on Radio

Carl Thurston's "Enjoy Your Museum" booklets are being broadcast over WSUI, the University of Iowa radio station, every Wednesday at 4 P. M.

Woodbury's Show

An exhibition of forty years' work in painting, prints and drawings, summarizing the distinguished career of Charles H. Woodbury, is being held at the Addison Gallery, Andover, Mass., during October. Although Woodbury is especially known as a painter and etcher of the sea, this exhibition shows the amazing versatility which has marked his work from the beginning. "Monadnock," from the Corcoran Gallery, and "Rainbow," from the City Art Museum of St. Louis, are among the most important of the large scale canvases. The group is, for the most part, the product of Woodbury's work at Ogunquit, Maine, where he has had a studio and school for years.

"While the larger canvases retain much of the spirit of the smaller sketches, their freedom is deceptive," writes Alice Chase of the gallery staff. "They are the product not, as it might appear, of a facile technique, but of painstaking observation. The artist has had respect for the relations which he has found in nature, and has translated these into terms of his craft. Painting has been for Woodbury not a formula to be repeated, but an adventure with constantly new and exciting aspects. The vigor which gives the Dutch sketches of student days a decidedly modern flavor, is equally apparent in his later work. In both periods, a formal 'style' has been subordinated to the artist's interest in recording his observations. There is no slavery to subject matter here, for, as the artist himself says, 'I am interested not in the subject, but in what the subject is doing.'

"Whether it is a few lines in pencil suggesting a figure or a more ambitious study in water color of the sea, the subject is always in motion, and the emphasis is on line rather than 'local tone' or 'color value.' At its best, Woodbury's work is suggestive of the Oriental tradition where line becomes a language in itself."

School Names Pope Director

Miss Katherine B. Child has resigned from the active directorship of the Child-Walker School of Fine Arts, Boston, and has been succeeded by Allen Pope, Jr. A graduate of the Yale School of Fine Arts and one of its Winchester Fellows, Mr. Pope brings with him broad and scholarly interests of both past and present aesthetic values.

During the coming year, Jonas Lie will give occasional criticisms in the painting and composition departments.

"The Summer We Had"

The Annot Art School is holding an exhibition, "The Summer We Had," in its new studios at 200 West 57th Street, New York, until Oct. 26. Besides the students' work, there are two landscapes by Rudolf Jacobi and two portraits by Annot, both instructors. One of the Annot portraits is a likeness of Dorothy Thompson, wife of Sinclair Lewis,

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A Review of the Field in Art Education

Art Training Today

By Hibbard V. B. Kline
(Chairman, Department of Publicity, College of Fine Arts, Syracuse University)

One of the most interesting developments in the field of education today is that which is taking place in the teaching of art from both a technical and cultural standpoint.

Those of us to whom "life began at forty" at least some few years ago, and the older generations of those interested in art, as well, have, during the past few years witnessed a marked change contrasting strongly with that of the type of study we knew and experienced.

Apparently, the days of the old fashioned art student are gone forever, and with his passing there also passes from the picture the former somewhat "hit or miss" type of instruction characteristic of the school he so hopefully attended (when he cared to attend). "These (perhaps) were the good old days" eminently suited to a period which recked not of efficiency methods, nor scarce paused to consider the fact that only an alarmingly small percentage of the aspiring ever progressed far enough to paint anything worthy of a frame.

Those Bohemian days linger only in the memory of the generations that enjoyed them. Today's young people know little about them and care less. Art to them means a livelihood—a source not only of bread and butter, but of a well equipped and comfortable home, an automobile, and a social standing comparable to that of the one their friends, who are taking up law or medicine or another profession, expect to enjoy. The boy who ran away from home to study art may also be listed among the items of the past good old days. His parents now accompany him to the art school, or write letters asking pertinent questions regarding the courses of instruction and the possibilities of a successful professional career for their son.

The secondary schools also recognize the importance of good counsel to those of their students who are contemplating the study of art. They are making it a common practice to invite to their Vocational Guidance Conferences men well equipped to advise these young people as to the cost of an art education, courses of study, and the possibilities of successful professional practice. The speaker is handed a prepared list of questions relating to his subject, and it is a most practical list indeed.

We must realize that the artistic of today is very much tied up with the practical, and that the casualness of the former art school program should be superceded by a definite course of study which offers not only artistic values but practical worth as well.

It would be the height of folly to lay claim to an ideal program of art education, but it is not unwise to assume that a school which is well aware of the actual technical and cul-

EVELYN MARIE STUART SAYS:

With an unerring philosophical insight, the Greeks in their mythology concerning the Muses have implanted a lesson for artists of all kinds. To know Greek mythology is to be mindful of the origin of these goddesses of poesy, song and graphic art. They were indeed the daughters of Zeus, the great creating and directing mind of the universe, born of his union with Mnemosyne, or memory.

Too much nonsense is babbled about imagination and creative capacity by those who forget the necessity of this union with memory. It is hardly too much to say that all art begins with observation on the part of the artist and that the capacity to observe and to remember is the only possible basis for imagination. Memory is the mother of the Muses, and the artist is not unlike the bee. He must wander wide on his airy wings to collect material, bring it back securely in his honey bag and fan it with his wings until he has distilled it into something new, infinitely concentrated and sweeter than reality, yet drawn nevertheless therefrom.

tural needs of today's art student may with proper facilities attempt such a program.

At the College of Fine Arts, Syracuse University, a professional school, emphasis is placed upon technical instruction. The student is taught drawing, design and color. We unblushingly lay great stress upon the fundamentals as a basis for later creative effort. We do not believe that the style of the student will be cramped, his talent mocked, nor his genius stultified by a good sound training in the first principles. At the same time, his creative effort is respected; not thwarted, but guided, and if he expresses himself constructively, he is permitted and encouraged to go the limit in self-expression.

Regimentation is unthought of and no "school" of expression is sought. We are concerned primarily with the individual statement. The varied character of our student work affords striking proof of this fact. We are interested in the student who has something to say and are intensely interested in providing him with a means and medium of expression. Some twenty hours per week are given to the technical courses which are so arranged that training in one supplements work in another, and all lead up to the goal of all art training—the actual making of a completed picture or other work of art.

The future of a great American Art lies in the hands of today's art students. They should not be exploited nor deceived by false claims.

Blai's Method

The new department of Temple University, the Stella Elkins Tyler Fine Arts College, is an outgrowth of a group of students who have been working under Boris Blai, prominent sculptor, at the Oak Lane Day School of Temple University. The school, which represents a \$1,000,000 gift from Mr. and Mrs. George F. Tyler, is a co-educational institution for the training of artists and art teachers. There Mr. Blai, the director, and his assistants will attempt to "produce a real American art in a unique and progressive way."

The new student will be shown that what he has to say in the arts is "important to this country's development," regardless of any past standards that may have been imposed upon him by those who have gone before. A study of past periods and styles will be forgotten in the beginning and as a substitute there will be active practice in all possible art media, by all students. These media include stone and wood carving, painting, modeling, etching, music, the dance, metal work, etc. The various experiences in all media will continue for two years. During the remaining three years the student will devote a major part of his time to a more concentrated study of his particular medium. The degree of Bachelor of Fine Arts requires four years; a fifth year is required for a certificate permitting the graduate to teach in Pennsylvania schools.

In addition to Mr. Blai, the faculty includes Franklin C. Watkins, painter; Earl Horter, etcher, and other well known artists.

John Storrs to Teach in Chicago

John Storrs will return from Paris this month and, beginning Nov. 2 will conduct a Saturday afternoon professional class at the Chicago Academy of Fine Arts. In addition to painting and sculpture, Storrs will instruct in third-dimensional art, in which he is an outstanding leader. Another class of interest to professionals and advanced students is Vivian Browne Boron's Sunday mural and fresco class, opening at the same time.

Stage Design at Traphagen School

The Traphagen School, New York, announces a course in design for the theatre, stage settings and costumes, under the auspices of Aline Bernstein, designer of many Theatre Guild productions. The instructor is Esther Peck, formerly of the Neighborhood Playhouse and pupil of Norman Bel Geddes. Miss Peck has done much study and research abroad.

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Pity Us!

America has no painters. This was the statement made by Fernand Léger, cubistic painter, who is being honored at the Museum of Modern Art with an exhibition until Oct. 24. In an interview in the New York *Herald Tribune*, Léger said: "The reason for that is that it is a young civilization. With young races, painting and sculpture arrive last and literature and music come first. In America you have no painters, but you have very fine writers—Dos Passos, Hemingway and Rice. Rice's 'Adding Machine' was a delightful play, and also his 'Street Scene.' In music you have the Negro music, and jazz, which is Negro-Jewish music. Gershwin? No—he is too polished, too far from the savage."

Harlem is magnificent, in Léger's opinion. Not the big places that are run for white people but the smaller places, where the real Negro music is found. The French painter also advised against using beautiful women for models. "A painter," added, "should not try to reproduce a beautiful thing, but should make the painting itself a beautiful thing. For example, I have seen many beautiful women, but I have never seen a beautiful painting of a beautiful woman. But you can take an ugly woman and make a beautiful painting of her. It is the painting itself that should be beautiful."

"America is a poor place for a painter. In Paris there is always someone who will criticize you, someone who will kick you. But in America, I could have my own school, I could do anything I wanted. What do I think of New York? It is wonderfully exciting. I have never painted New York. I haven't wanted to. I don't know why."

Then with a shrug of his shoulders, he added: "New York est trop fort."

The Art Students' League

On the occasion of its 60th anniversary the Art Students' League of New York has published a special catalogue illustrated by reproductions of work done by faculty members, which describes the organization of the League and its winter and summer activities.

In addition, individual monographs have been prepared concerning the 29 instructors, each including eight illustrations, an appreciation of the artist's work and biographical material. The 1935 faculty: Alexander Abels, Peggy Bacon, Arnold Blanch, Robert Brackman, George R. Bridgman, Alexander Brook, John Stuart Curry, Guy Pène du Bois, Frank Vincent DuMont, Anne Goldthwaite, George Grosz, Yasuo Kuniyoshi, Richard Lahey, Robert Laurent, Rico LeBrun, Charles Locke, William C. McNulty, Kenneth Hayes Miller, Kimon Nicolaides, George Picken, John Sloan, Raphael Soyer, Harry Sternberg, William Von Schlegell, Howard Trafton, Vaclav Vytlačil, Maria Rather Wickey and Mahonri Young.

Cross to Open Florida School

Anson K. Cross, director of the Cross Art School of Boothbay Harbor, Maine, will conduct a winter school in St. Petersburg, Fla., from Dec. 15 to April 1.

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Albrecht Dürer was the son of a Hungarian goldsmith? . . . The late De Wolfe Hopper was the model for Maxfield Parrish's famous mural painting of Old King Cole? . . . A French painter, a former Prix de Rome pupil, mixed his colors with vaseline until he learned that his pictures would never dry? . . . There is no camel's hair in a camel's hair brush? . . . "Madame X" by Sargent is badly cracked on the upper part of the face and body, according to a noted authority on restoration? . . . The late Mrs. Lua Curtis, blind artist and mother of Glenn H. Curtis, aviation pioneer, painted by calling for the particular colors wanted, which were handed to her by her daughter? . . . In one of the famous stained glass windows at the Cathedral of Tours, an apostle is depicted with green hair? . . . Mrs. Anne Tiffany is the designer of the new "night club" at the Hotel St. Regis, New York? . . . Detaille, Bouguereau and Robert Fleury once formed a committee of investigation for a French society of artists for the abandonment of oil colors in favor of more permanent mediums? . . . George Conlin, who recently finished a bust of John J. Pershing, is at work on a Will Rogers and Wiley Post memorial? . . . A priest at Clinton, Mass., just found a \$5,000 painting by F. Collin in the rubbish of the Presbytery of St. John's Church? . . . A couplet written on the wall of a prominent painter's studio reads:

"I bought a palette just like his,
His colors and his brush.
The devil of it is, you see,
I did not buy his touch."

—M. M. ENGEL.

The Rental Issue
[Continued from page 17]
policy is advocated by the Society not merely for the benefit of its own members, but for the benefit of all artists whether members or not. In the past few months other artist societies, some located in other sections of the country, have adopted similar resolutions. Whether the "artistic capital" remains in New York or the title shifts to Washington, and whether the artist is a well known artist or an "extraordinary unknown talent in the American provinces" seems immaterial. Wherever the artistic capital may be the problem raised by the Society's resolution would still remain the same, and whoever the artist is the rental policy would benefit him. The aim of the Society is to achieve that result. It is the hope of the Society that the museums will soon cooperate to this end.
The members of the Society deeply regret that they have had to refuse to send to the Worcester Biennial, an exhibition to which they would have been delighted to send. A more sympathetic approach by the museums might have avoided that result.

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Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Los Angeles, Cal.

19th ANNUAL INTERNATIONAL PHOTOGRAPHIC EXHIBITION of The Camera Pictorialists of Los Angeles at Los Angeles Museum, Jan. Open to all. Fee: \$1.00. Jury. Closing date, Nov. 15. Address for information: Secretary of Camera Pictorialists, Los Angeles Museum, Exposition Park, Los Angeles, Cal.

PRINT MAKERS EXHIBITION of the Print Makers Society of California at the Los Angeles Museum, March. Open to all. Media: Etchings, engravings, block prints, in black and white or color. Jury. No fees. Awards. Closing date, Feb. 7. For information address: Louise Upton, Los Angeles Museum.

Wilmington, Del.

DELAWARE ARTISTS—22nd Annual Exhibition at the Wilmington Society of Fine Arts, Nov. 4-23. Open to Delaware artists and pupils of Howard Pyle. Media: Oil, water color, graphics. Jury. Awards and purchase prizes. Closing date, Oct. 28. Address for information: Samuel E. Homsey, chairman, Wilmington Society of the Fine Arts, Wilmington, Del.

Washington, D. C.

ANNUAL EXHIBITION OF SOCIETY OF WASHINGTON ARTISTS at the Corcoran Gallery of Art, Jan. 12-Feb. 2. For information address: Lucia B. Hollerith, Sec., 808 17th St., N.W., Washington, D. C.

Chicago, Ill.

ANNUAL INTERNATIONAL EXHIBITION of the Chicago Society of Etchers at Roullier Galleries, Chicago, April. Open to members. Media: Etching, drypoint, engraving, aquatint, mezzotint. No fees. Awards. Address for information: Bertha E. Jacques, Secretary, 4316 Greenwood Ave., Chicago, Ill.

Indianapolis, Ind.

CONTEMPORARY AMERICAN OILS at the John Herron Art Institute, Jan. 1-26. Exhibits invited and selected. For information address: Wilbur D. Peat, Director, John Herron Art Institute, Pennsylvania and Sixteenth Sts., Indianapolis, Ind.

INDIANA ARTISTS' EXHIBITION at the John Herron Art Institute, March 1-29. Open to present and former residents of Indiana. All media. Closing date for cards, Feb. 17; for entries, Feb. 21. Address for information: Wilbur D. Peat, Director, John Herron Art Institute, Indianapolis, Ind.

Detroit, Mich.

ANNUAL EXHIBITION FOR MICHIGAN ARTISTS at the Detroit Institute of Arts, Nov. 12-Dec. 15. Open to Michigan artists. All media. No fee. Jury. Awards and purchase prizes. Closing date, Nov. 1. Address for information: Detroit Institute of Arts, Detroit, Mich.

Montclair, N. J.

ANNUAL NEW JERSEY STATE EXHIBITION at the Montclair Art Museum, Nov. 3-Dec. 22. Open to New Jersey artists. All media. Fee, \$1. each entry. Jury. Awards. Closing date for exhibits, Oct. 20. Address for information: Montclair Art Museum, South Mountain and Bloomfield Aves., Montclair, N. J.

Brooklyn, N. Y.

BROOKLYN WATER COLOR CLUB EXHIBITION—Nov. 4-19, at The Grant Studios. Open to members and guests. Media: Water colors. Fee, \$1.25 per picture. Closing date, Oct. 30. Address for information: The Grant Studios, 110 Remsen St., Brooklyn, N. Y.

DECORATIVE ARTS & CRAFTS EXHIBITION at the Grant Studios, Brooklyn, N. Y., Nov.

25-Dec. 10. Media: Decorative arts and crafts. Fee \$3. per person. Closing date, Nov. 20. Address for information: The Grant Studios, 110 Remsen St., Brooklyn, N. Y.

New York, N. Y.

SOCIETY OF AMERICAN ETCHERS, INC., 20th Annual Exhibition at the National Arts Club, Nov. 27-Dec. 26. Open to all. Media: Metal plate. Fee, \$1. for non-members. Jury. Awards. Closing date, Nov. 2. Address for information: Miss Margaret B. Hays, National Arts Club, 15 Gramercy Park, N. Y. C.

50th ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK at Grand Central Palace, Feb. 10-19. Open to all. Media: Arts pertaining to architecture. Exhibits received Feb. 3. Jury. Awards. Address for information: The Architectural League, 115 E. 40th St., New York.

45th ANNUAL EXHIBITION OF THE NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS, at the American Fine Arts Gallery, 215 West 57th St., N. Y., Jan. 22-Feb. 11. Open to members. Media: Sculpture, Oil, water color. Jury. Awards. Address for information: The Secretary, Argent Galleries, 42 West 57th St., New York.

Philadelphia, Pa.

EIGHTH ANNUAL EXHIBITION OF AMERICAN LITHOGRAPHY at The Print Club of Philadelphia, Jan. 20-Feb. 3. Open to all. Jury. Awards: Mary S. Collins prize of \$75. Fee: 50c for two prints. Closing date, Jan. 10. Address for information: The Print Club, 1614 Latimer St., Philadelphia, Pa.

TENTH ANNUAL EXHIBITION OF AMERICAN BLOCK PRINTS at The Print Club of Philadelphia, March 2-21. Open to all. Jury. Awards: Mildred Boerliche prize of \$75. Fee: 50c for two prints. Closing date, Feb. 21. Address for information: The Print Club, 1614 Latimer St., Philadelphia, Pa.

13th ANNUAL EXHIBITION IN OIL AND SCULPTURE at the Pennsylvania Academy of the Fine Arts, Jan. 26-March 1. Open to American citizens. Media: Oil and sculpture. Jury. Awards. Closing date for cards, Jan. 3; for exhibits, Jan. 4. Address for information: John Andrew Myers, Sec., Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts., Philadelphia, Pa.

NINTH ANNUAL EXHIBITION OF THE PHILADELPHIA SOCIETY OF ETCHERS at the Newman Gallery, Philadelphia, Dec. 7-29. Open to all. Media: Lithographs and works in metal plate. Fee: \$1 for non-members. Jury. Closing date, Nov. 15. Address for information: Hortense Ferne, Philadelphia Society of Etchers, 10 South 18th St., Philadelphia, Pa.

Madison, Wis.

SECOND ANNUAL WISCONSIN SALON OF ART at the Wisconsin Union, Oct. 31-Nov. 25. Open to present or former residents of Wisconsin. All media. Fee, 50c per person. Jury. Awards. Closing date, Oct. 25. Address for information: Gallery Committee, The Wisconsin Union, 770 Langdon St., Madison, Wis.

Schools Enrollment Increases

The New York School of Applied Design for Women opened on Oct. 1 with a registration considerably larger than last year. Several changes in the art courses have been made, raising even higher the quality of professional training the school maintains. The curriculum now contains an intensive preparatory course for the advanced courses in fashion illustration, textile design, advertising and interior architecture. The instructors in these departments are actively engaged in their respective commercial fields.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912

Of The Art Digest, published semi-monthly, October to June; monthly, June, July, August, September, at New York, N. Y., for October 1, 1935, State of New York, County of New York.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Peyton Boswell, who, having been duly sworn according to law, deposes and says that he is Editor of The Art Digest, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher, The Art Digest, Inc., 116 E. 59th St., New York, N. Y.; Editor, Peyton Boswell, 116 E. 59th St., New York, N. Y.; Managing Editor, none; Business Manager, Joseph Luyber, 116 E. 59th St., New York, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Art Digest, Inc., 116 E. 59th St., New York, N. Y.; Peyton Boswell, 116 E. 59th St., New York, N. Y.; Peyton Boswell, Jr., 116 E. 59th St., New York, N. Y.; Joseph Luyber, 116 E. 59th St., New York, N. Y.; Lynn Brough, Hagerstown, Md.; Helen Boswell, 116 E. 59th St., New York, N. Y.; Marcia Boswell Hopkins, 116 E. 59th St., New York, N. Y.; H. S. Ciolkowski, 26 rue Jacob, Paris, France.

3. That the known stockholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Sworn to and subscribed before me this 12th day of October, 1935.

L. M. CAGNEY.

Notary Public,

County of Westchester,

N. Y. Co. Clk. No. 886, Reg. No. 60520

(My commission expires March 30, 1936.)

Cincinnati Plans Annual Juryless

Artists of Cincinnati and vicinity will show their work in the Sixth Annual Exhibit at the Cincinnati Art Museum, Nov. 3 to Dec. 1.

Buyers' Guide to THE ART DIGEST'S Advertisers

Addresses Will Be Found in Advertisements. Firms listed here will be glad to send announcements or catalogues to readers on request.

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Douglass, Babcock, Arthur in Argent Opening



"Oriental Fantasy," by Elizabeth Jones Babcock.

Three exhibitions mark the opening of the season at the Argent Galleries of the National Association of Women Painters and Sculptors. These are a memorial exhibition of etchings by Lucille Douglass, decorative paintings and screens by Elizabeth Jones Babcock, and paintings and drawings by Revington Arthur, editor of *The Critic*.

Miss Douglass, who died September 26, was well known both as an artist and a lecturer on China and Chinese customs. Included in her present showing is a group of twelve etchings depicting the ruins of Angkor in French Indo-China done by request of the French Colonial Government. As the archaeologists were revealing this city, neglected in the jungle for 1,000 years, Miss Douglass stood by recording the proceedings. Of particular interest are the artist's etchings of Angkor-Thom and Angkor-Vat, the most conspicuous of the remains. One etching shows the ruins of a temple buried under the fantastic growth of giant trees, while another represents the royal stairway, a huge stone structure, which the Emperor mounted once

a year to make peace with his gods. There is one of the famous elephant walls, carved for 1,800 feet out of massive blocks of limestone, where the Emperor viewed his troops and pageants; and other vestiges of the royal palace, decorated with giant faces of Brahma and ancient Khmer sculpture.

For several years Miss Douglass served on the editorial staff of the *Shanghai Times*. Much of her knowledge of China, which is revealed in her work, was gained while drifting along its lakes and canals in her house boat. Her staff of native servants kept her well informed as to the elaborate festivals and ceremonies of the country.

Using the "Pursuit of Food" as a theme, Mrs. Babcock has designed four panels for the dining room, demonstrating the customs of England, America, Spanish America, Italy and China. One New York scene called "The Plaza" is done in tones of black, gray and silver, with Central Park as a background, while another, suggested by "L'Arc de Triomphe," has a silver Seine flowing by and reflected window lights sparkling.

George Ford Morris, painter of racing horses, will give a talk at his studio in Shewsbury for the clubwomen.

The Asbury Park Society of Fine Arts is sponsoring a course in Interior Decoration every Tuesday evening at the Convention Hall Art Gallery. Mildred Walker Whitman, from the Traphagen School of Design, New York, is to be the instructor.

Mrs. Wemple's Committee

The committee: Donald Johnson; Mrs. Mary C. Swartwout, director, Montclair Museum; Mrs. Edmund Magrath, state art chairman, General Federation of Women's Clubs; Miss T. Bates, New Jersey Galleries; Russell Newcomb, Newark Museum.

Honorary advisors include F. Ballard Williams, national chairman, A.A.P.L.; Miss B. Winsor, director, Newark Museum; Arthur F. Enger, president, Newark Museum; Frank Jewett Mather, Jr., curator of fine arts, Princeton University; Robert Macbeth, president, Macbeth Galleries; Mrs. Henry Lang; Dr. Arthur Hunter, president, Montclair Art Museum; George A. Bradshaw, Trenton School of Industrial Art; Mrs. Alvoni Allen, founder of Penny Art Fund; Mrs. Joseph Bodine, chairman of the Art Advisory Committee, Trenton; Mrs. Katherine Greywacz, curator of the New Jersey State Museum, Trenton; the Misses Weart, Hopewell Library Museum.

Women's Dept.

(Continued from page 30)

special events in the New Jersey Art Bulletin on "What to See in New Jersey." Send important items to the museum.

All reports submitted to the League will appear in this page of THE ART DIGEST. It will be greatly appreciated if all clippings from the press on art programs, window displays, etc., be sent to the editor of this page for the annual report and judging for prizes.

The American Artists Professional League is designed for the protection and support of American art and has both lay and professional members. There are chapters in every state in the United States and in Europe.

Asbury Park Plans Program

Mrs. W. H. D. Koerner, wife of the well known artist and one of our new members, has arranged a fine exhibition of paintings by artists of Monmouth County and vicinity at the Asbury Park Woman's Club. A preview and tea took place on Oct. 10, and it was open for the members of the State Federation of Women's Clubs whose convention was held there during the week. During National Art Week Mr. Bob Tompkins will hold an exhibition of the work of the Student Art Club at Steinbach & Kresge's and

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE



WOMEN'S ACTIVITIES

National Director: Florence Topping Green,
104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA



"The Tanagra Figurine," Orlando Rouland.

NATIONAL ART WEEK CONTEST

There is keen competition among the states for supremacy in the competition for the prize paintings given by Mr. Orlando Rouland (reproduced above) and Mr. George Pearse Ennis (see opposite page). The most satisfactory observance of National Art Week and results in enrollment of new members of the League through participation in the membership campaign are included in the conditions.

New Jersey's Plans

Mrs. Dorothy Wemple, Honorary Chairman under Mr. Haynsworth Baldrey, is doing constructive work. The committee is preparing a booklet, of which they plan to send at least 2,000 copies to all newspapers and organizations, where will be found suggestions for programs for libraries, schools, clubs, etc. Mr. Baldrey is also making a news reel for circulation. Articles by Mrs. Wemple have been written for the Clubwomen and the Parents and Teachers magazines.

Statement from the Governor of New Jersey

In encouraging interest in the arts, the American Artists Professional League is contributing much to the cultural side of our rather hurried life in America today. It is my hope that the New Jersey Chapter of the League will be a contributor and vital factor in promoting National Art Week, to take place November 2 to 11.

During that period every effort should be made to concentrate public thought upon the subject of art, emphasizing the valued position it should occupy in the every day existence of our people.

New Jersey artists, on canvas, in sculpture, in architecture, and through the pursuit of the crafts, have given much to aid the betterment of our country and the enhancement of our prestige as a nation.

I am hopeful that National Art Week will be a most successful undertaking, attracting interest and cooperation of all the people.

HAROLD G. HOFFMAN.

From the New Jersey Bulletin

The American Artists Professional League invites all who are interested in the art, architecture, industrial design and craftsmanship of New Jersey to join in bringing before the people the comprehensive scope of the varied creative activities within each community of the state. Mayors and Chambers of Commerce throughout the state are asked to suggest the following programs and issue statements to the press of their interest in National Art Week. Merchants and manufacturers are requested to cooperate in window displays of state artistic products, such as jewelry, silks, pottery, glass, furniture, fashions and so on, with placards calling attention to National Art Week, sponsored by the American Artists Professional League.

Business organizations and clubs are asked, at meetings and luncheons, to have members, interested in the arts, give programs. Art speakers may be procured from the American Artists Professional League for transportation charges only. Architects drawings or camera studies showing the beauty of New Jersey could be exhibited. Hotels and motion picture theatres would attract attention to Art Week by exhibits in their lobbies, and all department stores should have art displays.

Fine Cooperation in New Jersey

All of the art museums, colleges and art associations of the state, the Parent's Teachers Congress and the New Jersey State Federation of Women's Clubs are to observe National Art Week. At the Montclair Museum, special discounts will be made on the price of paintings exhibited during that week by New Jersey artists. A "Borrow or Buy or Both" plan to circulate art is being inaugurated also. The Newark Museum will give announcements over the radio and will list

[Continued back on page 29]

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

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152 West 57th Street, New York City

National Secretary : Willford S. Conrow
154 West 57th Street, New York City

National Regional Chapters Committee
Chairman: George Pearse Ennis
681 5th Avenue, New York City



National Vice-Chairman : Albert T. Reid
103 Park Avenue, New York City

National Treasurer : Gordon H. Grant
137 East 86th Street, New York City

National Committee on Technic and Education
Chairman : Walter Beck
"Innistrree," Milbrook, N. Y.

A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

NOVEMBER 2-11, 1935

NATIONAL ART WEEK

Sponsored by THE AMERICAN ARTISTS PROFESSIONAL LEAGUE and celebrated throughout the United States with the collaboration of all individuals and groups who are FOR AMERICAN ART

National Chairman of National Art Week: Mrs. Harold Dickson Marsh
2945 Fairview Avenue, S.W., Portland, Oregon.

OBJECT: To interest the people of America in American Arts and Crafts.

"The painter knows that after God's gift of genius the most beautiful thing is man's gift of a fine commission for its manifestation."—"Yesterdays of an Artist-Monk," by Don Willibrord Verkade, O.S.B., New York, 1930, p. 245.



"The Watch." A water color by George Pearse Ennis.

The National Chairman of National Art Week expresses the desire that the main exhibitions during National Art Week in small cities, where there are no art museum galleries available, be placed in the department stores, and in down-town store windows, bank windows, and the like.

OREGON

In Portland, the Meier & Frank Co. has very courteously offered its Fine Arts Galleries, where the main art exhibition of paintings and sculpture will be featured. The Portland Chamber of Commerce, Edward N. Weinbaum, chairman of the Retail Merchants Committee, has secured window space in the down-town stores.

OHIO

The State Chairman, Karl S. Bolander, 20 South Third St., Columbus, Ohio, is now actively engaged in organizing district chairmen of the League. The state committee is

about to launch an extensive campaign to increase the Ohio membership in the American Artists Professional League, and is making a serious effort to win the honor and the award of Mr. George Pearse Ennis' water color painting.

IN PENNSYLVANIA

Mrs. J. B. Herve, state chairman, reports that one hundred and fifty-five business houses in Philadelphia alone are to have window shows of paintings during National Art Week. The state chapter is supplying uniform printed window placards for each individual exhibit on which can be read the reason for National Art Week and the exhibiting artist's name.

Forty-five school principals and art supervisors so far have asked for instructions for celebrating National Art Week. Through an occupational therapist, even one of the Pennsylvania state hospitals for mental cases plans to participate in this year's celebration of National Art Week!

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Albany Holds a Great Exhibition by the Masters of Impressionism



"La route à Chailly, Fontainebleau," by Monet. Courtesy of Durand-Ruel.



"Fillette au faucon," by Renoir.

Seven artists whose combined efforts constituted so much of later 19th century French painting—Degas, Guillaumin, Monet, Morisot, Pissarro and Sisley—have been grouped in an exhibition at the Albany Institute of History and Art under the title, "The Master Impressionists." The 27 paintings on exhibition are loans from Durand-Ruel, the art firm that helped the rebel school of Impressionists through the difficulties of its early days. Only Manet, in whose work each of the seven found his point of departure, is missing. Though Manet led the way in recording contemporary scenes with the verve of momentary action, it was not until the last decade of his life that he adopted the sparkling palette of his Impressionist confreres.

Monet, whose "Chailly Road" is reproduced above, was the agency through which the title, "Impressionism," was coined. The story, familiar to the art world, is that in 1874 Nadar, the photographer, offered his gallery on the Boulevard des Capucines to a group of independent artists, whose revolt against cold-storage mythology was to shake the foundations of the salons. Monet's exhibit was a canvas called "Sunrise—An Impression." The following day appeared a scathing article by Louis Leroy entitled "Exposition des Impressionistes." The group, whose aims and methods were divergent in all save their common revolt against official art, found themselves united in public opinion under a name which they adopted with pride. The artists whose works compose Albany's exhibition are the ones who "gave form to Impressionism" as a school, though some of them soon passed beyond its limits.

Claude Monet is "the only one who never strayed from the course he set for himself when he first began to paint direct from nature in the Forest of Fontainebleau," writes Dorothy Stanton, director of Educational activities for the Albany Institute of History and Art. "His artistic growth was a straight ascent towards the mastery of effects of light—a mastery which necessitated the development of a new technique. For him the scene was created through the action of light. To obtain the maximum of luminosity he used only

seven colors of the spectrum. These he juxtaposed upon his canvas in little strokes of pure tone, allowing for fusion to take place in the eye of the spectator. His progress may be traced in these paintings from the painstaking construction of massed tones in 'Chailly Road' to the atmospheric rendering of 'Charing Cross Bridge.'

"Next to Monet, Pissarro found joy in brilliant sunlight. He was with Monet in London in 1871. Together they looked at Constable and Turner and met the dealer, Durand-Ruel, whose faith in them and their companions carried them through such difficult times. Pissarro returned to France to paint with dissociated tones rural scenes in which he delighted to picture peasants at work or rest. His pursuance of the evanescent effects of light led him for a time to emulate the Neo-Impressionists. Happily the experiment was not of long duration. 'The Terrace of Mirbeau' and 'The Vicarage Garden' are from his last period when he had returned to his former manner.

"Renoir, the great master of the movement and the century, is represented by four canvases. 'Algerian Girl' and 'Young Huntsman' are from the end of his Impressionist period. After that there was a break of about ten years during which he struggled with drawing and experimented with the methods of the Old Masters. Of his final style, in

which he achieved a synthesis of form and color we have two examples, 'Still Life—Bananas and Pineapple' and 'House in the Country.' The latter was painted when he was so crippled by rheumatism that the brushes had to be strapped to his hands.

"Degas exhibited with the Impressionists from 1874 to 1886, when he ceased to exhibit altogether. Although he took part in their shows he never felt himself one of their number. Above everything a draughtsman of exquisite subtlety, he found much to criticize in the methods of his fellow exhibitors. Of Monet he is quoted as having said, 'His pictures always were too draughty for me.'

"Sisley and Guillaumin, though less renowned than the others, have an undisputed place in any collection of impressionist paintings that pretends to completeness. Finally there are four canvases by Berthe Morisot, the great-granddaughter of Fragonard, who, through the teaching of Manet, found her place among the Impressionists.

"In these pictures, once so disputed, there is little now which seems to us controversial. On the innovations of the 19th century are based the academic traditions of the 20th. The painters whose works are gathered here belong to the original artists of all time. Reverent of tradition, they have enriched it with the fruit of their own peculiar vision of the age in which they lived."

"One Picture" Exhibitions

M. O'Brien & Son, Chicago, are planning a number of "one picture" exhibitions for the coming season, the idea being to show from time to time "a superb picture of museum caliber that has not yet found its way into a museum." Three of New York's large art galleries are co-operating with William O'Brien, Jr., the manager. "Of late," writes C. J. Bulliet of the Chicago *Daily News*, "galleries, not only in Chicago but in New York and Paris, have been listless about displaying their finest things. They figured that there was no market for them, and that such a display would be 'lost motion'." According to Mr. O'Brien, this era is past.

Many of the popular O'Brien features will be retained on the schedule. There will be the annual exhibition of John Whorf water colors, and in December a showing of color etchings of children by Elizabeth Orton-Jones. In the new print department, under the directorship of Gerrit Vanderhooght, there will be exhibitions of Seymour Haden and Rembrandt. In the contemporary etching field an exhibition by the new American Artists Group will be held.

Greatest of All

The greatest of the talents is the gift of intelligence.—Le Baron Cooke in "Epigrams of the Week."

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